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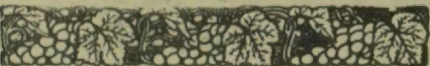
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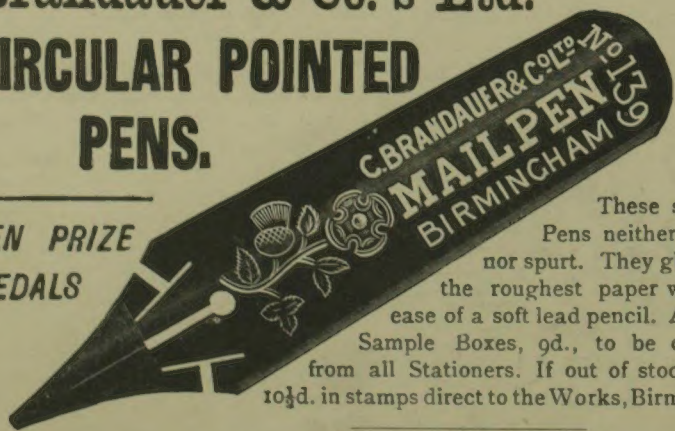
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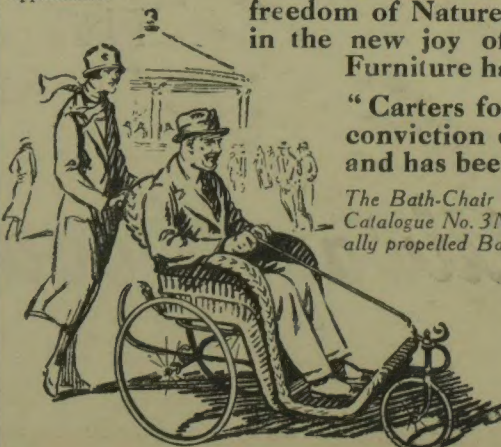
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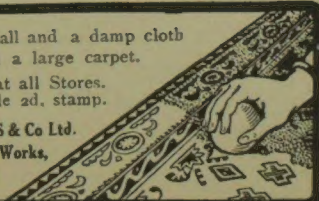
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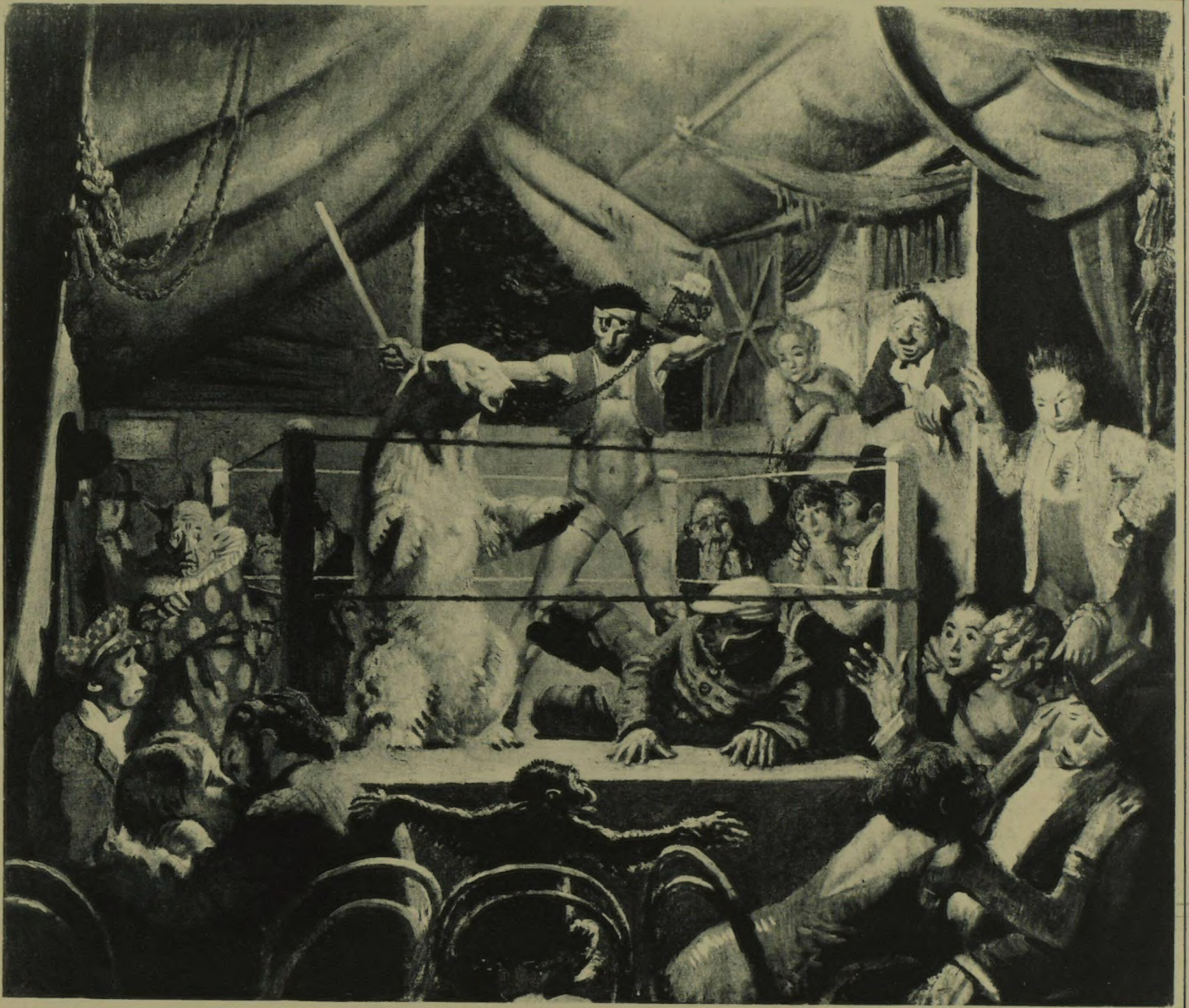
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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, MAY 9, 1925.

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THE CHIEF "PROBLEM PICTURE" OF THIS YEAR'S ROYAL ACADEMY:
"MAN VERSUS BEAST (PARIS)," BY SIR WILLIAM ORPEN, R.A.

The Royal Academy invariably contains one picture that stands out from the rest as providing a "problem," either as to the nature of its subject or the significance of its message. This year Sir William Orpen's "Man versus Beast (Paris)" is the canvas that chiefly causes questionings—not as to what it represents, for this is obvious enough, but as to why he chose this particular subject, and what (if any) is its moral.



By G. K. CHESTERTON.

FROM a very learned, and I doubt not a very reliable, article on "Religion and Primitive Culture," I quote the following introductory paragraph, merely because it is meant to be introductory, and therefore to be obvious. It might be the assumption at the beginning of many such articles on many such subjects—

During the last seventy years the study of primitive religion has made enormous progress. From a euhemeristic theorising on the mythology of the civilised peoples of antiquity, we have passed to the scientific study of the belief and religious practices of all the existing primitive peoples of the earth, and in the light of the new anthropological method our knowledge of ancient society and religion has been reconstituted, and it has even been possible in some measure to re-create the psychic life of primitive and prehistoric society.

I say, in no provocative spirit, that this sort of thing is treated as an assumption. But it seems obvious that a good deal is assumed. We might well ask, for instance, what is precisely meant by the word "primitive." What is meant by saying that, by starting at this moment to make the acquaintance of primitive people, we can recreate the life of primitive society? Why is the same word used of modern people and then of prehistoric people? Does it mean that the modern savages have only just begun to exist? Does it mean that the Sandwich Islanders have only just left the Garden of Eden, or that their tails have only just dropped off in accordance with Darwinian evolution? Or does it mean that we take it for granted that prehistoric men were just like Sandwich Islanders, and then start out to prove from Sandwich Islanders exactly what prehistoric men were like? There might be a sense in the word "primitive" if it meant "near the beginning." But what are the Sandwich Islanders near the beginning of, as they are obviously not near the beginning of the universe or the Sandwich Islands? There must be a meaning in the word prehistoric, if it means before the beginning of our history. But it obviously cannot apply to the Sandwich Islanders, who were only discovered at the end of our history. If it be a benefit to be written about in books, the Sandwich Islanders are in full enjoyment of that felicity.

I think it will be found that these terms, so far from being scientific terms, are literary and colloquial terms of the very loosest sort. And I think it would give the most intelligent man of science a great deal of trouble to describe exactly what he has in mind as the characteristic common to the man of the Sandwich Islands and the man of the Stone Age. I presume that there are implements and rude crafts common to certain savages and certain more or less conjectural prehistoric communities. But there are very few things common to all savages; and not many, I imagine, common to all prehistoric men. The truth is that the whole misuse of the term "primitive" rests on an assumption; the assumption that the men we call savages have remained exactly in the condition of the first men on the earth. I have often seen this assumed, but I have never seen it proved. It does not seem to me particularly probable on the face of it. If we have changed so much, surely they may have changed at least a little. But anyhow, the philosopher cannot argue in a circle, and first assume that the two things can be called by the same name in order to prove they are the same.

But even in that short paragraph there is another phrase, of the sort used with so much facility in scientific articles, upon which I would pause with a query. It is stated that the study of primitive religion has made enormous progress in the last seventy years. Now I am not yet seventy, but I have been present at a good deal of the progress by this time. Since I was twenty I have read and heard a great deal about this progress, and I have noticed several curious things about it. Progress is a metaphor taken from the act of walking further and further along a particular road in a particular direction. Now without claiming to know much about the subject, and certainly nothing

would imply that I was originally a ghost, which is not the case. With the influence of Grant Allen went the greater influence of Herbert Spencer. They both, I think, held that the origin of religion was in the general notion of a ghost hovering round a grave. I do not say I believed them, for I began very early to be sceptical about these sceptics. But my scepticism remained almost as negative as theirs, or rather more so. I never had any notion that I could substitute any other theory for theirs; but I soon began to discover that other theories were being substituted for theirs. The books of Mr. Andrew Lang, whether they were books of fairy-tales or books about fairy-tales, I also read at a fairly early age. From these alone I learned that doubts had been thrown on the ghost as the ancestor of the god. It was pointed out that some savages, like the Australian Blacks (who, heaven knows, ought to be primitive if anybody is primitive) are so enlightened that they do not apparently believe in ghosts at all. On the other hand, they do believe in God, and that, it would seem, in a most high-minded and philosophical manner. However this may be (for I profess no social intimacy with Australian Blacks), it seemed to be asserted, and even admitted, that there were tribes who obviously had a religion and yet seemed never to have based their religion on a cult of the spirits of the dead. Their religion was based on the idea (which seems at least as natural an idea) of a great Being who had created the earth and sky.

So my own life proceeded (I will not say progressed), and by the time I was middle-aged the world was already full of an entirely new excitement about religion being rooted in the growing of corn, and in the idea of the death and resurrection of the god of the harvest. I lived to see a well-merited admiration, though perhaps a too-unanimous agreement, aroused by that picturesque study called "The Golden Bough"; but the Sibyl who carried that Virgilian emblem led her followers along paths by no means always the same as the first folklorists had trodden. In a word, while I have seen, in my own short and evil life, a great deal of movement, I am not sure that it could always be described by the metaphor of progress: it was rather of the nature of perpetual going and coming.

It would be an impertinence to compare these high sciences with vulgar forms of literature with which I am familiar. But I have read a vast number of mystery and murder stories; I have even, alas! written a few. And I do not think a detective in one of those stories would be allowed to boast that he had made "enormous progress," merely because he had successively adopted and abandoned a number of totally different clues that came to little or nothing. He does it, of course; but he is not proud of it, and does not call it progress. He may very probably say that the millionaire was murdered with the sunshade, as the others say the religion was generated by the sun; he may say it was due to a burglar, as the others say it was due to a ghost; he may say it was perpetrated with the assistance of an iron bar, as the others invoke the assistance of a golden bough; but he does not regard all these alternative guesses as a continuous advance. After the failure of each of them he is discouraged and makes his report in a chastened spirit. Such is the morbid mediæval humility of the policeman as compared with the glorious progressive optimism of the man of science.



A WINTER SPORT STUDY IN THE ROYAL ACADEMY: "PAMELA ON SKIS,"
BY W. RUSSELL FLINT, A.R.A.

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like so much as the author of the article, I know enough to be quite certain that speculations about primitive religion have not all been in one particular direction. In my cradle, so to speak, I heard the echoes of laughter at the Sun Myth, already largely recognised as not so much a myth of the early savages as a myth of the early scientists. I remember reading, literally in my childhood, one of the charming little books of Mr. Edward Clodd, in which he actually warned folklorists of the fate that had overtaken men of one monomania, giving the example, if I remember right, of those who had read everything by the rays of that mythical sun.

I grew up (so to speak) with Mr. Grant Allen and the Evolution of the Idea of God. I do not mean to suggest that I evolved in the same manner, for that

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THE ROYAL ACADEMY, 1925: A SARGENT, AND OTHER PORTRAITS.

Portrait of Prince George Reproduced by Courtesy of the Artist, Mr. John St. Helier Lander. Artist's Copyright Reserved. Copyright of the Others Reserved for Artist or Owner by Walter Judd, Ltd., Publishers of the "Royal Academy Illustrated."



"H.R.H. THE PRINCE GEORGE." BY JOHN ST. HELIER LANDER.



"THE MARCHIONESS OF CARISBROOKE." BY GLYN PHILPOT, R.A.



"THE MARCHIONESS CURZON OF KEDLESTON, G.B.E." BY THE LATE JOHN SARGENT, R.A.



"THE MASTER OF SEMPILL AND THE HON. MRS. FORBES-SEMPILL." BY SIR JOHN LAVERY, R.A.

Mr. John St. Helier Lander's portrait of Prince George bears a family likeness, in the artistic as well as the personal sense, to the same artist's portrait of the Prince of Wales, recently presented by the proprietors of "The Illustrated London News" to the Manchester City Art Gallery. Both the royal brothers are shown in a white sports costume, the Prince of Wales in polo kit, and Prince George attired for cricket or tennis. The latter portrait is of especial interest at the moment, as Prince George, who was recently with the King and Queen during their Mediterranean cruise, has since, left to join the flag-ship of the China

Squadron.—The Marchioness of Carisbrooke is the only daughter of the second Earl of Londesborough, and was known before her marriage as Lady Irene Denison.—There are two posthumous Sargents in the Academy. Lady Curzon, second wife and widow of the late Marquess Curzon of Kedleston, shares the distinction of having been one of the two last sitters to the master. The other was Mr. George A. Macmillan, whose portrait Sargent painted for the Society of Dilettanti.—The Master of Sempill is the eldest son of Lord Sempill, and his wife is the only daughter of Sir John Lavery, who painted their portraits.

THE ROYAL ACADEMY, 1925: NOTABLE LANDSCAPES,

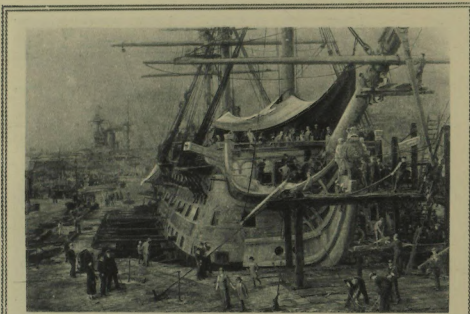
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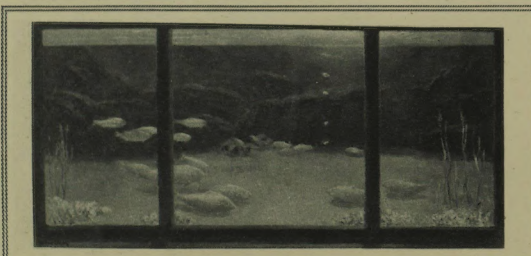
"EVENING IN TUSCANY." BY J. WALTER WEST.



"MUTINEERS." BY ARTHUR D. MCCORMICK.



"THE NELSON TOUCH": RESTORING H.M.S. 'VICTORY' (1805-1925). BY W. L. WYLLIE, R.A.



"THE AQUARIUM." BY JULIUS OLSSON, R.A.



"MORNING-GATHERED." BY ANNA AIRY.



"ON THE MOORS." BY HAROLD S. POWER.

FIGURE GROUPS, AND "SUBJECT" PICTURES.

PUBLISHERS OF THE "ROYAL ACADEMY ILLUSTRATED."

"THE WEIGHING ROOM,
HURST PARK."
BY SIR JOHN LAVERY, R.A.

JOCKEYS IN THE PICTURE

(FROM LEFT TO RIGHT.)

1. McLACHLAN.
2. DONOGHUE (IN SCALES).
3. BULLOCK.
4. SHERRILL.
5. WESTON.
6. DEARY.
7. PAT DONOGHUE (SON OF SHERRILL).
8. R. JONES.
9. V. SMYTH.
10. CARLISLE.
11. COLLINS.
12. WRAGG.
13. McLACHLAN, JUNIOR.

"THE COMING
STORM."
BY ALFRED J.
MUNNINGS, A.R.A.

Most of these pictures tell their own story, and our reproductions need no comment. Every Londoner will recognise the scene of "Morning-Gathered" as Covent Garden Market, and the *double entendre* of the title is obvious. Mr. Wyllie's picture of the restoration of the "Victory" to her former aspect at the time of Trafalgar is of especial interest, as the artist himself has been closely associated with the movement so vigorously promoted by Admiral of the Fleet Sir Doveton Sturdee. Before she was placed in dry dock in 1922, it may be recalled, Nelson's flag-ship was in danger of foundering at her moorings in Portsmouth harbour. On April 9 last the *Times* stated: "The work of raising H.M.S. 'Victory' to a higher level in dock was completed at Portsmouth

yesterday, when the third and last lift was given to the vessel. The operations were supervised by Rear-Admiral B. S. Thesiger, Admiral-Superintendent of the Dockyard; and Mr. W. L. Wyllie, R.A., and Colonel Wyllie, members of the Committee of the Save the Victory Fund, at the instance of which the task was undertaken, were present. The 'Victory' has been lifted 8 ft. forward and 3 ft. aft. As a result, much more of her hull shows above the docksides, and the appearance of the vessel has been greatly improved. . . . Good progress is being made with the work of restoring the ship to her original condition. . . . A scheme is under consideration for building on the wharf alongside the 'Victory' a museum to contain the Nelson relics and other interesting naval mementoes."

THE ROYAL ACADEMY, 1925: SOME OUTSTANDING

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"MISS TI." BY ALFRED R. THOMSON.



"MISS MERAUD GUINNESS." BY AMBROSE MCEVOY, A.R.A.

"LADY LAVERY."
BY SIR JOHN
LAVERY, R.A.CONSTANCE, WIFE OF BRIGADIER-GENERAL WILLIAM SITWELL.
BY WALTER W. RUSSELL, A.R.A.

PORTRAITS OF WOMEN IN THIS YEAR'S EXHIBITION.

PUBLISHERS OF THE "ROYAL ACADEMY ILLUSTRATED."

"MRS. KONSTAM."
BY CHARLES SIMS,
R.A.

"THE HON. LADY PACKE." BY GLYN PHILPOT, R.A.



"THE LADY RAYLEIGH." BY WALTER W. RUSSELL, A.R.A.

"LADY
(HILDEBRAND)
HARMSWORTH."
BY F. CADOGAN
COWPER, A.R.A.

Portraits of notable women are always an interesting feature of the Royal Academy, and the present exhibition is no exception to the rule. Of those whose portraits are reproduced above, Lady Packe is the wife of Sir Edward Hussey Packe, who has been High Sheriff of Leicestershire, and is a Government Director of the Anglo-Persian Oil Company. Lady Packe is a daughter of the first Lord Colebrooke. Lady Lavery is, of course, the wife of the distinguished artist, Sir John Lavery, R.A., who painted this portrait of her. She is a daughter of Mr. Edward Jenner Martyn, of Chicago, and has been married twice.

Mrs. Sitwell, who is the second wife of Brigadier-General W. H. Sitwell, of Barmoor Castle, Lowick, Northumberland, is a daughter of the late Mr. Gustavus Talbot, of Marchmont House, Hemel Hempstead. Lady Rayleigh, the second wife of Lord Rayleigh, F.R.S., the distinguished physicist, is a daughter of Mr. John Copplin-Straker, of Stagshaw House, Northumberland. Her first husband was Captain J. H. Cuthbert, Scots Guards. Lady Harmsworth is the wife of Sir Hildebrand Harmsworth, Bt., brother of the late Lord Northcliffe and of Lord Rothermere, and is a daughter of Mr. E. D. Berton, M.B.

THE ROYAL ACADEMY, 1925: THE DEPARTMENT OF THE "INTERIOR."

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"IN THE TOWN HALL, LIVERPOOL." BY L. CAMPBELL TAYLOR, A.R.A.



"NO. 182, EBURY STREET." BY A. VAN ANROOY.



"A STREET ACCIDENT." BY GLYN PHILPOT, R.A.



"THE CHILDREN'S WARD, ST. THOMAS'S HOSPITAL." BY CHARLES SIMS, R.A.

It is probably more difficult to paint a good interior than any other kind of picture, owing to problems of light, and the danger of producing a merely photographic effect. This department of art is, therefore, always worth study at the Royal Academy, and this year's exhibition contains a number of examples, of which we have selected four of the most striking. The interior of a room in Liverpool Town Hall provides a link of interest with our last issue, which, as our readers will remember, was specially devoted to the great cities of Lancashire

and Cheshire. No. 182, Ebury Street, the subject of the adjoining reproduction, is given in the "Royal Blue Book" for 1925 as the residence of Lady Sackville. Between the two pictures below there is a certain sequence, as the one shows a typical street accident, and the other a ward in one of the great London hospitals to which such cases are taken. The balcony of the Children's Ward at St. Thomas's Hospital overlooks the Thames, the Houses of Parliament, and Westminster Bridge.

THE ROYAL ACADEMY, 1925: PICTURES OF RELIGIOUS INTEREST.

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"UNDER THE DOME, ST. PAUL'S CATHEDRAL."
BY FRANK E. BERESFORD.



"PONTIUS PILATE." BY CHARLES RICKETTS, A.R.A.



"THE OFFERINGS." BY MAURICE GREIFFENHAGEN, R.A.



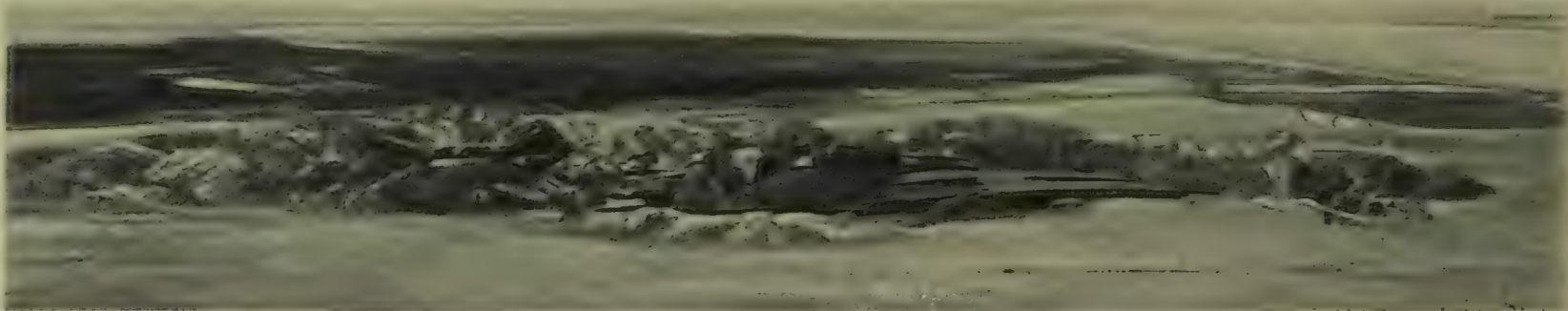
"THE ANGEL OF THE ANNUNCIATION." BY GLYN PHILPOT, R.A.

Religious art has an inexhaustible interest, not only for the devout, but for the well-informed lover of art, to whose memory it opens up an interminable vista of comparisons. There has probably never been a Royal Academy exhibition in which the scenes of the Gospel story have not found place, and probably there have been few artists of note who have not, at one time or another, painted an

"Annunciation" or an "Adoration of the Magi." Pictures of Christ before Pilate are innumerable. These great subjects make a perennially fresh appeal, and some worthy examples are to be seen in this year's Academy. Mr. Beresford's painting of the interior of St. Paul's, as it was before the Dome was recently closed for strengthening the piers, possesses historic as well as artistic value.

HOME OF KINGS "DATED" FROM THE FLOOD: A PALACE OF 3500 B.C.

PHOTOGRAPHS AND DESCRIPTION BY COURTESY OF PROFESSOR STEPHEN LANGDON, M.A., B.D., PH.D., PROFESSOR OF ASSYRIOLOGY AT OXFORD, AND DIRECTOR OF THE HERBERT WELD (OXFORD) AND FIELD MUSEUM (CHICAGO) EXPEDITION TO KISH.



1. "THE ONLY GREAT CONSTRUCTION OF ITS KIND HITHERTO EXCAVATED IN MESOPOTAMIA": THE ANCIENT SUMERIAN PALACE AT KISH AS EXCAVATED—A GENERAL VIEW FROM THE TOP OF A HIGH TEMPLE TOWER EAST OF THE RUINS.



2. THE FIRST "UNDISTURBED AND GREAT MONUMENT OF THE EARLIEST PERIOD OF MESOPOTAMIAN ARCHITECTURE": THE COURT AND PILLARED WALL AT KISH.



3. MARKED BY THE MASON'S THUMB AND HAND-MOULDED LIKE BISCUITS: TWO OF THE OLDEST TYPE OF BRICKS (ON THE LEFT), WITH OTHERS LATER AND LARGER.



4. "A COMPLETELY NEW ELEMENT IN THE HISTORY OF ARCHITECTURE": THE GREAT HALL OF COLUMNS DISCOVERED THIS YEAR NORTH OF THE COURT SHOWN IN NO. 2.

THE wonderful discoveries at Kish, near Babylon, illustrated last year in our issues of March 1 and May 3, have since been greatly developed. The Director of the expedition, Professor Stephen Langdon, refers in his new account to the valuable services of the staff in the field, and expresses gratitude for the generosity of Mr. Herbert Weld and the Field Museum of Chicago. "The work this year," he writes, "has been confined to finishing the extensive palace of the early Sumerian kings of Kish, partially excavated last year, and to continued research on the great mound of eastern Kish, where large numbers of cuneiform tablets had been discovered in 1924. The excavations this season have been conducted by Mr. Ernest

[Continued below.]

Continued.

Mackay, assisted by Father Eric Burrows, of Campion Hall, Oxford, epigraphist, and by Mr. D. Talbot-Rice. Photograph No. 2 shows the court and pillared wall of the Sumerian palace at the end of last season; and No. 4 is a view of the great hall of columns discovered this year north of the court. No. 1 is a photograph taken by Mr. Mackay from the top of the lofty temple tower just east of the old palace, and gives a perspective of the building after it had been completely excavated. . . . The original building dates from a period about 3500 B.C., and ceased to be the seat of the kings of Sumer and Accad at the time of the founding of the empire of Agade by Sargon in 2752 B.C. The building is constructed of plano-convex bricks, and is the only great construction of its kind hitherto excavated in Mesopotamia. Its ground plan covers an area of about two acres. Photograph No. 3 illustrates the small biscuit-shaped bricks employed by the earliest architects. The two small bricks at the left are good examples of the oldest type, flat on the lower surface, and very convex on the top, being

finished by the moulder's hand like a great biscuit, and marked by the mason's thumb. These measure $8\frac{1}{2}$ by $5\frac{1}{2}$ inches, the thickness varying from $1\frac{1}{2}$ to $2\frac{1}{2}$ inches. About 3000 B.C. the Sumerian masons introduced a second type of plano-convex brick, $9\frac{1}{2}$ by 6 inches, and $2\frac{1}{2}$ - $2\frac{1}{2}$ inches in thickness, thus approaching, somewhat, the regular flat moulded brick introduced in the twenty-eighth century. Three examples of this type are seen in No. 3, together with two bricks from the outer layers of the columns. This palace furnishes the modern historian for the first time with an undisturbed and great monument of the earliest period of Mesopotamian architecture. The colossal pillar decorations of the southern outer court, and the hall of columns, constitute a completely new element in the history of architecture. The palace of the long line of the kings of Kish, whose kingdom was said to have begun immediately after the Flood, was provided with open fireplaces, great ovens and kitchens, reception halls of vast dimensions, innumerable chambers, and was strongly fortified by a double wall, with moat and drawbridges."

FINE DISCOVERIES AT KISH: SEALS; TABLETS; THE EARLIEST PEN.

PHOTOGRAPHS AND DESCRIPTION BY COURTESY OF PROFESSOR STEPHEN LANGDON, M.A., B.D., PH.D., PROFESSOR OF ASSYRIOLOGY AT OXFORD, AND DIRECTOR OF THE HERBERT WELD (OXFORD) AND FIELD MUSEUM (CHICAGO) EXPEDITION TO KISH.



5. WHERE THE SCHOLARS AND TEACHERS OF ANCIENT KISH RESIDED: AN EXCAVATED STREET, SHOWING FATHER BURROWS (IN BACKGROUND) REMOVING TABLETS FROM BENEATH THE PAVEMENT.



6. HOW ANCIENT TABLETS ARE UNEARTHED: ONE OF 2000 FOUND AT KISH—A LITTLE DICTIONARY, WITH SUMERIAN WORDS TRANSLATED INTO BABYLONIAN.



7. SHOWING ANIMALS BEING SACRIFICED ON ALTARS: A FINE SEAL OF NEBUCHADNEZZAR'S TIME, WITH THREE SHELL CYLINDER SEALS OF THE EARLY PERIOD.

"NEARLY all the burials at Kish," writes Professor Langdon, "yielded cylinder seals of the most archaic type, from which archaeologists and scholars may themselves determine the great age of the palace itself. Photograph No. 7 illustrates three shell cylinder seals of the early period, and one fine seal of the period of Nebuchadnezzar, found in the city ruins. The intricate design on the fourth seal, No. 2038, shows an animal being sacrificed on an altar. From the city ruins the expedition has recovered about 2000 tablets, chiefly grammatical, and Photograph No. 6 illustrates the process of removing one of these precious documents, a syllabary or small dictionary, which gives the

(Continued below.)



8. "THE OLDEST WRITING IMPLEMENT AND THE ONLY OBJECT OF ITS KIND EVER DISCOVERED": THE FAMOUS STYLUS FROM KISH, USED TO MAKE CUNEIFORM SIGNS ON CLAY.

Continued.]

meanings of Sumerian words in a Babylonian translation. In this part of the city the expedition has evidently found the houses of the scholars and teachers of ancient Kish, who gave instruction in writing and expounded Sumerian philology. Here they found a great street flanked by residences of the age of Nebuchadnezzar. Photograph No. 5 shows this street in process of excavation; Father Burrows is here seen removing tablets from beneath the pavement of the street itself. The tablets were written in the period of Sargon, Senecherib, and Asurbanipal, kings of Assyria. When the Assyrian domination of Babylonia ceased the inhabitants lived right over the buildings of the ninth-seventh centuries, and scandalously ignored the great literary remains of the Assyrian period. On

Photograph No. 8 is published for the first time the famous stylus found last year, the only object of its kind which has been discovered, and which at last reveals the method of making cuneiform signs, so much discussed by modern scholars, but never fully understood. This stylus was found among remains of the Hammurabi period, and is, we believe, the oldest writing implement ever discovered. It is here seen in the position of making the triangular head of the cuneiform script, but the four faces of its end make any wedge of this intricate script by simply turning the shaft in the fingers and pressing upon the soft clay from an almost perpendicular position. The technical details of its use will be shortly published in 'Excavations at Kish' (Paul Geuthner, Paris)."

BOOKS OF THE DAY.

By J. D. SYMON.

IF one were asked to name the best friend of authors, the correct, although not perhaps the obvious, answer would be "the General Reader." That benefactor of scribes great and small is treated often with less honour and deference than he deserves, and in prefaces the introduction of his name carries with it at times an infelicitous suspicion of apology. "This book," we read, "is intended for the General Reader," and by that the writer may imply just a shade of condescension, or, conscious of superficiality, he may be trying to get under the guard of the specialist critic. Such a policy defeats its own end: the true critic will not be deceived or silenced, and to offer his Honour the General Reader anything short of the very best is to ensure that your book will not be generally read.

Good and sound work intended for the General Reader will find its own mark without specific dedication, and if that dedication savours at all of condescension the author alienates his desired audience at the first pen-stroke. "You think," says Hazlitt, "that you are doing mighty well with them; that you are laying aside the buckram of pedantry and pretence, and getting the character of a plain, unassuming, good sort of fellow. It will not do."

Here is no belittling of the expert critic. But when he has received his due it must still be remembered that the General Reader is the final Court of Appeal. And, if it be objected that he is too vague an entity to be elected to such weighty office, the reply is ready to hand and signed with a name of wisest censure. For under a slightly altered title our General Reader has not only been exalted to the highest judicial rank, but he has been defined, by implication, in the terms of his commission, duly issued in form by Dr. Samuel Johnson.

Of that warrant we have just had a very pleasant reminder in the title, epigraph, and opening paragraph of a new book of essays and literary studies, the finest, most finished, and delicious thing of its kind I have been privileged to enjoy since . . . but to particularise by comparison is thankless, even perilous, and my intended compliment may miss the mark. Let the reader, then, think of the present-day essayist to whom he privately owes most, and take my word for it that this new book is the best since his favourite collection appeared, and better than its forerunner.

You will look in vain, however, if, in seeking out this book for your Library List, you scan the publishers' advertisements for some allusion to "the General Reader." That was not the phrase Dr. Johnson used when he put that worthy on the pedestal of power. Referring to a very famous poem, which in our own day has incurred heavy disesteem (to Meredith it was a *bête-noire*), Dr. Johnson wrote: "In the character of his [Gray's] *Elegy* I rejoice to concur with the common reader; for by the common sense of readers uncorrupted with literary prejudices, after all the refinements of subtilty and the dogmatism of learning, must be finally decided all claim to poetical honours." That weighty vindication of the plain man's literary judgment deserved the new lease of life now given to it in "THE COMMON READER," by Virginia Woolf (The Hogarth Press; 12s. 6d.).

It may have taken some courage to revive Johnson's title, for the deterioration of language has filched from the word "common" much of its pristine dignity. But here Mrs. Woolf makes a bold stroke to restore the term, and the Common Reader may be trusted to respond. No one knows better than our excellent author how provokingly words lose their savour and cannot be recaptured in the frank felicities of their earlier usage, and this she illustrates most aptly in her essay, "The Pastons and Chaucer." There, with Dr. Gairdner open before her, she draws an exquisite vignette of fifteenth-century home-life in Norfolk, and, on the hint of Sir John Paston's habitual reading of Chaucer, she glides into a meditation on the poet, and writes an essay within an essay that is a very noble and notable contribution to Chaucerian criticism. "Chaucer could write frankly where we must either say nothing or say it slyly." And even where there is nothing covert or sly in our attempt to return to the old order, our most gallant effort after a Chaucerian frankness misses fire. Once or twice Mrs. Woolf has tried the experiment (see pages 16 and 38), but it has not the success of her superb restoration to honour of "the Common Reader."

The tragedy of lost words and meanings colours also the next essay, which cannot fail to touch the Common Reader to the quick. Its ingenious (and humorously disingenuous) title, "On Not Knowing Greek," puts him in tune at once for a theme with which he cannot fail to sympathise; although I question whether he has ever before, even in his humblest moments, realised so poignantly the impossibility of that knowledge. The case of the person immediately addressed is not quite on all fours with that of Petrarch, who, when dying, wistfully caressed the volume

of Homer he could not read; nor is it quite that of Keats "standing aloof in giant ignorance" of the original. But the stature of the ignorance brought home to the common reader in this most moving and persuasive essay is no whit diminished. It must loom even greater than that of the poet who

without Greek,
Contrived to talk about the gods of late,
Much as they might have been supposed to speak—

for his genius let Keats into secrets denied even to the Porsons of this world. But the veil is rent now and then for the less gifted, who can decipher partially the old script and "make up some notion of the meaning of Greek." The only way to do that is to admit honestly with Mrs. Woolf that "it is vain and foolish to talk of knowing Greek," and give thanks that, this handicap notwithstanding, the author of "The Common Reader" is one who can interpret Greek things with knowledge and insight above the common.

Other papers in "The Common Reader" are "Montaigne," "The Elizabethan Lumber-Room," "Jane Austen,"



A BUST OF A FAMOUS NOVELIST IN THE ROYAL ACADEMY:
"HUGH WALPOLE," BY BENNO SCHOTZ.

Mr. Benno Schotz has two bronze heads in the Royal Academy—this one of Mr. Hugh Walpole, and another of Mr. James McBe, the Scottish painter and etcher. Mr. Walpole is, of course, one of our leading novelists. Among his most recent books are "The Old Ladies," "Jeremy and Hamlet," and "The Cathedral." Copyright Reserved for Artist or Owner by Walter Judd, Ltd., Publishers of "The Royal Academy Illustrated."

"Jane Eyre" and "Wuthering Heights," "George Eliot," "The Russian Point of View," and "Modern Fiction." The last is most interesting when it is read in the light of the author's own fiction, particularly in its later developments. "Life," she says, "is not a series of gig-lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end. Is it not the task of the novelist to convey this varying, this unknown and uncircumscribed spirit, whatever aberration or complexity it may display, with as little mixture of the alien and external as possible? We are not pleading merely for courage and sincerity; we are suggesting that the proper stuff of fiction is a little other than custom would have us believe it." The Common Reader may not agree with all Mrs. Woolf's salient examples, but he will, at any rate, recognise how faithful she is as a novelist to her own principles.

Among the newer examples of the story-telling art a very noteworthy place is taken by "BRING! BRING!" by Conrad Aiken (Secker; 7s. 6d.). In this work a poet and critic makes his first appearance in another department of

letters. His volume of short stories has very remarkable power and merit. The method is modern, and Mr. Aiken's work may be studied very appropriately in connection with the theory of fiction to which I have just alluded; for the author is concerned mainly with that medley of abrupt impressions which makes up our consciousness. The chief danger of this method is possible resultant confusion, but the author who can seize upon apparently unconnected discords, and yet so handle them as to give the effect of coherence and harmony, may claim to have made considerable advances in his art, and has made a contribution towards the solution of the most urgent problem of fiction as it is written to-day by those who are impatient of the older formulae. "Bring! Bring!" may be recommended heartily not only to those who are interested in the evolution of the novel, but that much larger body—those who seek and can appreciate a vital and well-told story.

The second novel of a writer whose first effort scored no ordinary success is always sure of an interested audience, not only for the sake of the good thing that has gone before, but also because of that sporting instinct in humanity which is curious to see whether the second effort equals, surpasses, or falls below its predecessor. It was therefore with no ordinary expectation that one took up the new novel of Mr. John Hargrave, who made so favourable an impression with "Harbottle."

His new book, "YOUNG WINKLE" (Duckworth; 7s. 6d.), is another attempt at the direct transcript of mental complexities. Its material is that jumble of impressions which fills the brain of an untrained elementary schoolboy (or of any boy, for that matter), and Mr. Hargrave traces the development of that brain under the hands of an unusual trainer. The treatment is healthy in intention, and the author, for all his acute insight into mentality, cannot be accused of that undue prying into cerebral back cupboards which has left so unpleasant a smear over even the very ablest portrayals of the adolescent in fiction. Young Winkle is a lad to know, and his "making over" forms an original story, marred only by some crude and cheap iconoclasm.

That metaphysical jester of serious purpose, the Rev. Father Ronald Knox, has broken new ground, and now bursts upon a more or less admiring world as a writer of detective fiction. Personally, I have found Mr. Knox more entertaining and truer to his own peculiar and very amiable talent in works of another kind; but my misgivings may be due to mere idiosyncrasy or possible indigestion. All the same, although "THE VIADUCT MURDER" (Methuen; 7s. 6d.) is somewhat roundabout and inconclusive, there is still quite good sport to be found in the author's ingenious starting of wrong hares. It seems a pity, however, that the neatest of all the theories evolved by the four eminent golfers who set themselves up as amateur detectives—namely, the theory that the murdered and the murderer were really one and the same person—was not kept as the main secret and solution of the Viaduct affair.

After that theory had been proved untenable, my interest slackened considerably, and the throwing of suspicion on the excellent parson, Marryatt, was manifestly impossible. But there is plenty of incident and a generous share of that ironical humour for which the author has now established a reputation.

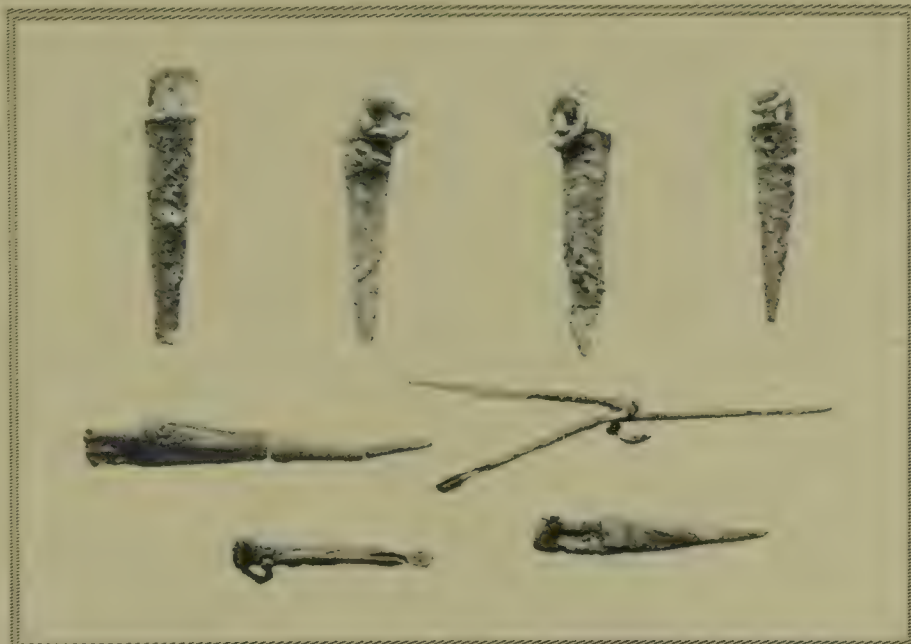
Father Knox contrives to preserve without offence the better part of what is known as "the Oxford manner," and to constrain that manner to the uses of what may be called, in a sense, journalism. In the very first line of another new book we read "the Universities of Oxford and Cambridge are not good schools of journalism, it is said." The author then goes on to qualify this statement. It is true that the Universities may not send out many editors, "but," says our author, "a list of those journalists who used to be called 'Specials' would give a very different tally." The book in question, "A TRAVELLER IN NEWS" (Chapman and Hall; 15s.), is written by a Christ Church man who is one of the most distinguished of special correspondents—to wit, Sir William Beach Thomas, K.B.E. His name alone is a guarantee for the fidelity, liveliness, and interest of his chapters, which describe world-wide travel and various phases of the war from first to last, together with some criticism of the official treatment of war correspondents, and the revelation of certain secrets of the prison house. Sir William tells us, however, that the main purpose of his book is to give an accurate sketch of the character of Lord Northcliffe, and to do justice to the memory of a man much misunderstood. Sir William's portrait of Alfred Harmsworth *intime* will be found to agree in its main lines with that of another great friend of Northcliffe's, Mr. Max Pemberton, and there are many less distinguished witnesses who can give corroborative evidence. *Experio crede.*

SOME 5000 YEARS OLD: SUMERIAN TRINKETS, TOYS, AND WEAPONS.

PHOTOGRAPHS AND DESCRIPTION BY COURTESY OF PROFESSOR STEPHEN LANGDON, M.A., B.D., PH.D., PROFESSOR OF ASSYRIOLOGY AT OXFORD, AND DIRECTOR OF THE HERBERT WELD (OXFORD) AND FIELD MUSEUM (CHICAGO) EXPEDITION TO KISH.



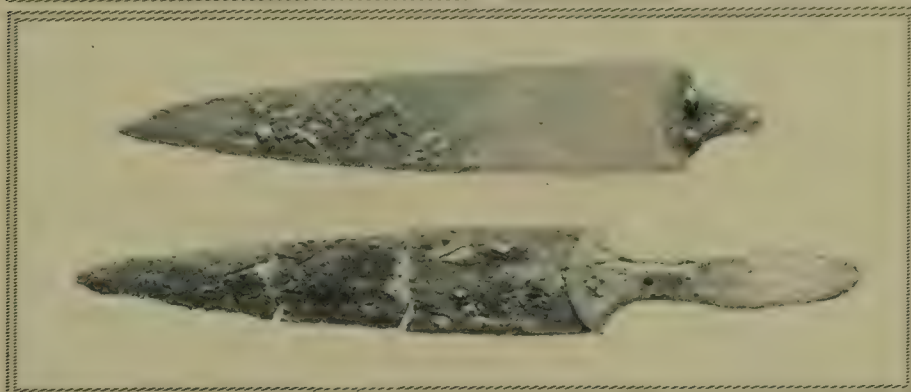
9. FOUND THIS SEASON AT KISH: A MAGNIFICENT GOLD CHAIN OF DRAWN WIRE.



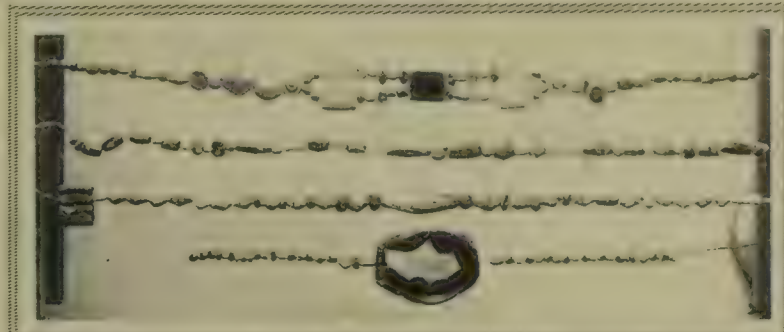
10. USED BY SUMERIAN LADIES OF FASHION 5000 YEARS AGO: COPPER "VANITY" CASES HOLDING TONGS, PINCERS, AND MANICURE SETS.



11. DECORATED WITH COWS' HEADS: COPPER HAIRPINS FROM KISH.



12. FROM WARRIORS' GRAVES: TWO MAGNIFICENT COPPER DAGGERS, ONE WITH GOLD-STUDDED LEATHER HANDLE.



13. WORN BY SUMERIAN WOMEN 5000 YEARS AGO: NECKLACES OF CARNELIAN, AGATE, LAPIS LAZULI, AND OTHER STONES.



14. DATING BACK THE USE OF THE HORSE AS A DOMESTIC ANIMAL SOME 600 OR 800 YEARS: TOYS OF EARLY SUMERIAN AND SEMITE CHILDREN (3000-2800 B.C.) FOUND AT KISH.

CONTINUING his account (on pages 898 and 899) of the latest discoveries at Kish, Professor Langdon says: "Early Sumerian and Semitic burials in this palace have yielded a very great number of copper and gold objects. Photograph No. 11 shows specimens of copper hairpins decorated with cows heads, and often ornamented with lapis lazuli eyes and horn-tips. No. 10 illustrates "vanity" cases of early Sumerian ladies: they consist of copper cases which contain copper tongs, pincers, and manicure sets. No. 12 shows two magnificent copper daggers found in

[Continued below.]



15. FEMININE FASHIONS IN NEBUCHADNEZZAR'S DAY: A NEO-BABYLONIAN FIGURINE.

[Continued.]

graves of ancient warriors. One of these has a leather-covered handle, ornamented with six gold studs and a solid gold collar. No. 13 contains a selection of necklaces composed of carnelian, agate, lapis lazuli, and other stones. In Photograph No. 9 is seen a magnificent gold chain made of drawn wire, found early this season. . . . In graves of Babylonians of the age of Nebuchadnezzar were found some remarkable objects. No. 14 shows children's toys of the early Sumerians and Semites at Kish, 3000-2800 B.C., a man on a horse, a grotesque seated figure blowing a double flute, a toy ram, a horse, and a small clay plaque with lion in high relief (late period). One of the most remarkable contributions to the history of ancient civilisation is the discovery of several figurines of the horse from the pre-Sargonic period. The introduction of this animal into the domestic life of ancient peoples has been dated not earlier than 2200 B.C. These figurines at Kish are undoubtedly six or eight hundred years before the date

universally attributed to the first appearance of this animal. An elegant silver statuette (No. 15) was found beside the coffin of a Babylonian lady of the Neo-Babylonian period. The style of dress and the manner of dressing the hair in large rolls below the ears are again somewhat new. The woman wears an elaborately embroidered dress of two pieces, an elaborate flounced skirt, and an embroidered shawl. It may be compared with the elegant Sumerian dress of women at Lagash in the period of Gudea, 2500 B.C., but is more elaborate, and seems to indicate a certain degree of cutting and fitting to the figure. This important object, which will certainly provide the archaeologists with a complete model of the feminine dress of the age of Nebuchadnezzar, has not yet arrived in England. . . . Our prolific discoveries at Kish prove that women of the leisured classes were always elegantly dressed and manicured. Paint-brushes and paint-dishes were frequently found in their equipment."

NEW LIFE FOR A FINE OLD LONDON HOUSE:

A GEM OF ADAM ARCHITECTURE AND DECORATION.

IN London, as elsewhere, the "old order changeth, yielding place to new." Many old streets and buildings have had to give way to the march of pro-

gress, and their place knows them no more. It is a matter of congratulation, therefore, when the preservation of a fine old house is assured for a new lease of life by its being adapted to new uses. A notable example is No. 20, St. James's Square, which has now become the London offices of White Horse Distillers, Ltd.



IN THE HOUSE DESIGNED BY ROBERT ADAM FOR SIR WATKIN WILLIAMS-WYNN IN 1772, AND NOW THE OFFICES OF WHITE HORSE DISTILLERS: A FINELY CARVED MANTELPIECE, WITH A CLASSICAL FRIEZE AND SIDE FIGURES.

For more than two centuries St. James's Square has been famous as a home of the aristocracy, and is rich in historical associations. In an old building behind No. 31, George III. was born, in 1738. From 1771 to 1919, No. 32 was a residence of the Bishops of London. No. 10 was the home of three Prime Ministers—William Pitt, Lord Derby, and Mr. Gladstone. Several of the houses are now used as clubs or as business premises, and at No. 14 is the London Library.

Even in a quarter so renowned for old Georgian houses, No. 20, St. James's Square stands out as a gem of domestic architecture. It was built by Robert Adam, the great architect and decorator, in 1772, for Sir Watkin Williams-Wynn, fourth Baronet, and at one time was occupied by the Earl of Strathmore. The present Earl, it may be recalled, is the father of the Duchess of York. "The scale of this delightful house," it has been said, "is so perfectly maintained, and its scheme of decoration so complete, that it may safely challenge comparison with any other town house ever built." This is indeed high praise, but that it is not too high the illustrations reproduced here and on the page opposite afford ample testimony.

The exterior of the house, whose façade is familiar to students of London architecture, is unsurpassed in its quiet dignity and restfulness of effect. Within, it is a treasure-house of artistic design, for Robert Adam lavished minute care on all the details of its interior decoration. Even the inkstand, it is recorded, was deemed worthy of special illustration in his "Works." In them is also given his elaborate design for an organ-case which was to be a feature of the house; but it is uncertain whether the organ was ever installed. The architect and his client were in the closest sympathy, so that the most favourable conditions existed for the construction of this masterpiece of Adam's building.

On entering, by the semi-circular arched doorway, one passes through the "Porter's Hall," with its simple and effective decoration, into the magnificent Staircase Hall, which rises to the full height of the house. The main stairs, however, are not carried beyond the first floor, for Adam was much too good an architect to spoil his scheme by the ugly well-like effect of such a plan, and the bed-rooms are approached by a secondary staircase. The Staircase Hall has a coved ceiling and a fine oval lantern-light in the centre, which illuminates the arched walls. The arched panel on the first-floor level is effectively

filled by a copy of Raphael's "Transfiguration." On both the ground and the first floors breadth of effect and spaciousness are obtained by a semi-circular recess, widening the Staircase Hall at these two important points. No actual loss of space is caused by this arrangement, owing to its being skilfully connected with the apsidal design of the front and back rooms.

The front room on the ground floor, formerly known as the "Eating Room," has a flat ceiling with shallow octagonal coffering, and the semi-circular recess is veiled by a screen of columns and pilasters. Their caps are in the form of rams' heads, which supply the motive of decoration throughout the room, not only on the fireplace and door-casings, but also on the dado rail. Behind the Eating Room is one which Adam called the "Music Room," apsidal at both ends. Its flat ceiling is ornamented very delicately and elaborately, the basis of the design being five painted medallions, linked by bands and circles in a square. This central feature extends to the shape of the room in two beautiful fans, and the wall panels are ornamented with equal delicacy.

From the Music Room is obtained an architectural vista of the internal courtyard with an end-pavilion described as a "laundry." This is in two storeys, the lower one of which is a rusticated basement, supporting an order of Adam Corinthian framing a Venetian window of secondary Ionic. Adam's drawings show, on the sides of the façade, square niches occupied by statues, but for these were substituted windows. The library, leading out of the dressing-room, contains a large Venetian window facing the paved courtyard, and the ceiling is decorated with five medallions painted in chiaroscuro and united by graceful arabesques. Beyond is a bed-room with a coved ceiling, and an oval powdering-room, which was subsequently

converted into a bath-room. As one ascends to the first floor, the beautiful balustrading of the staircase, in delicate metal design, is a most attractive feature. The front room on the first floor, called the First Withdrawing Room, has a semi-circular recess similar to that in the room below. The principal ceiling has a large oval design enclosing other ovals filled in with cameo panels. Over the hall is an ante-room, which is cross-vaulted and beautifully decorated with ornamental lines. The spandrels of the vault are cleverly panelled on the walls, and an effective feature is the chimney-breast carried up to the soffit of the vault.

The *chef d'œuvre* of the whole house is the back room on the first floor, over the dining-room, and known as the Second Withdrawing Room. It is regarded as one of the finest and most complete of Adam interiors. Its five apsidal ends terminate in exquisitely decorated semi-domes of highly original design, and above them rises a great segmental barrel ceiling, which has been called "a masterpiece of stucco work and decorative painting." Two wide flat bands divide the soffit of the vault into three bays, each with an oval centre and oblong painted panels. These wide bands terminate at the base in representations of vases, suggesting Wedgwood style, in black and gold.

Another apartment in the back wing on the first floor was designed by Adam as Lady Wynn's dressing-room, a beautiful vaulted chamber which has since been shortened to enlarge an adjoining bed-room. This latter is a domed room, very simple in character as contrasted with the magnificence of the Withdrawing Room, but perfectly appropriate to its

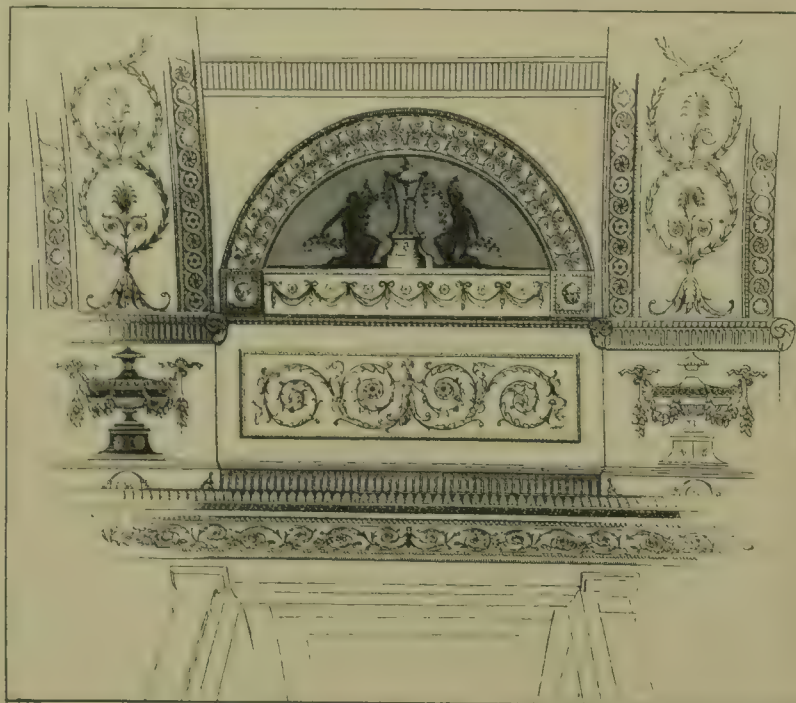


"ONE OF THE FINEST OF ADAM INTERIORS": SEMI-DOMES IN THE SECOND WITHDRAWING ROOM AT 20, ST. JAMES'S SQUARE, WITH EXQUISITE CEILING DECORATION IN OVALS, PAINTED OBLONG PANELS, AND LUNETTES.

purpose. The dome is delicately ornamented with a circle, or eye, in the centre. The pendentives of the dome are decorated with *Amorini*, or Cupids, enclosed in circles, below which are fluted lines connected with a delicate frieze above a cornice. At the back of this handsome bed-room is another powdering-room, which was also converted into a bath-room at a later date. The dressing-room has a mantelpiece of white marble, with enamel paintings on black slate in the central tablet of the frieze and immediately over the columns. The end walls of the room are arched with three arches of woodwork.

On the second floor, reached by the secondary staircase, is a passage which, through openings cut in the main staircase wall, affords a fine view of the whole staircase, and permits of a closer inspection of the coved ceiling and its decorations.

The whole house is a model of a great town mansion which was permanently occupied for a century and a half. Rich as its decoration appears today, it probably lost in the course of years some of the splendour of its original aspect during the first decade of its existence—the 'seventies of the eighteenth century. Now that, 150 years after its "birth," it has evolved from an aristocratic home into a commercial palace, it enters on a new era of prosperity, and its treasures of art are still in safe and appreciative keeping.



CEILING DECORATION IN THE ROOM THAT IS THE "GEM" OF THE WHOLE HOUSE: PART OF A BEAUTIFUL DESIGN, INCLUDING "WEDGWOOD" VASES, IN THE SECOND WITHDRAWING ROOM AT 20, ST. JAMES'S SQUARE.

A "GEM" OF ADAM DECORATION: A FINE OLD LONDON HOUSE.



A MASTERPIECE OF CEILING DECORATION BY ROBERT ADAM: A SEMI-DOME IN THE SECOND WITHDRAWING ROOM AT 20, ST. JAMES'S SQUARE, WITH PAINTED PANELS.



OF WHITE MARBLE WITH ENAMEL PAINTINGS ON BLACK SLATE OVER THE COLUMNS AND IN THE CENTRAL TABLET: A FINE MANTELPIECE IN THE DRESSING-ROOM.



ANOTHER BEAUTIFUL EXAMPLE OF ROBERT ADAM'S INTERIOR DECORATIVE WORK: A CARVED MANTELPIECE WITH FLUTED COLUMNS.



WITH WALLS ADORNED BY CARVINGS AND PAINTING, AND A BALUSTRADE OF ELEGANT METAL-WORK: A CORNER ON THE LANDING.



TYPICAL OF THE DETAILED FINISH OF ROBERT ADAM'S WORK IN DECORATIVE DESIGN: A DOORWAY AT 20, ST. JAMES'S SQUARE.

Of all the fine old houses in St. James's Square, there is none to surpass No. 20 in the beauty of its interior decoration. This house, as noted in the article on the opposite page, has now become the London Offices of White Horse Distillers, Ltd., and its future may be held to be thus assured, with appreciative preservation of its artistic treasures. Some historic houses are not so fortunate in these days, when the upkeep of a great town mansion has become too great a burden for many private owners. No. 20, St. James's

Square was designed in 1772, for Sir Watkin Williams-Wynn, Bt., by Robert Adam, the most famous of the four architect brothers who combined to build the Adelphi. The room which was originally known as the "Second Withdrawing Room," whose semi-domed ceiling with its exquisite decoration (illustrated in the first photograph above and in one on the opposite page) is the "gem" of the whole house, has been called "one of the finest and most complete of Adam interiors." Details are given in our article.



THE WORLD OF SCIENCE.



USE AND DISUSE AS FACTORS IN EVOLUTION.

By W. P. Pycraft, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

THE problems presented by the obvious adjustments, or "adaptations" to their mode of life, which many animals display, have always interested me, and it has just been my privilege to give two lectures on these matters at the Royal Institution. A summary thereof, I venture to think, will be welcomed on this page. As matters stand to-day, what we may call the "official view" of such "adjustments" is that they are the outcome of the action of "Natural Selection," which has favoured the survival of individuals which developed, now in one direction, now in another, variations or departures from the type, such as afforded their possessors an advantage over their rivals in the "Struggle for Existence."

To attempt to qualify this interpretation in any way is held to be tantamount to the admission that "Darwinism is dead!" This, of course, is the parrot-cry of the uninformed, whose notions of "Darwinism" are of the crudest; hence the distorted version they present of this still virile

between individuals presenting varying degrees of this "diathesis" increased, those with the longest snouts would come to oust their less-favoured rivals, till, at last, the "trunk" would arrive!



AN ANIMAL BECAME WHOLLY AQUATIC: THE DOLPHIN.

"In the Dolphin, as in all the whale tribe, extreme specialisation for an aquatic life has taken place."

Fortunately, however, we have a wonderful series of fossil elephants, beginning with a small, tapir-like animal, and ending with the elephant as we know it. This series shows us that the ancestral elephant derived much of its food by digging in the ground by means of a pair of chisel-like teeth at the end of the lower jaw. A prominent pair of tusks in the upper jaw probably served for fighting. But it was a short-necked creature, and, as it increased its stature, its neck did not lengthen to keep pace with the lengthening legs. Instead, the lower jaw increased in length. It had to, in order to enable the creature to feed. As the jaw extended, so the snout and upper lip were drawn forwards, till at last, as in *Tetrabelodon* (shown in the lower right photograph), it became available as a prehensile organ, enabling leaves and grass to be twisted up and passed into the mouth, while the upper tusks were now capable of digging. So soon as this stage was reached, mark what happened. The reduction of the

in many directions, though they may be capable of achieving, without special means, what others are unable to do without drastic structural changes.

The Polar bear must walk long distances over the ice to find the seals' breathing-holes, and consequently, though he can, and does, dive and swim with ease, he cannot afford to specialise, as the seal has done. To the seal the pursuit of fish is all-important. There is no need to leave the water save to bask in the sun, or for reproductive purposes. The stresses and strains exerted upon the body and limbs being entirely such as are induced by the mechanical requirements of swimming, all the other muscles of the body, and the bones to which they are attached, have been deprived of their nurture to supply those necessary to propel the body through the water, and so gradually degenerate and disappear.

In the sea-lion we have a stage midway between that of the bear and the seal. The fore-limbs are already more like "flippers" than legs; the hind-



THE BEGINNING OF THE ELEPHANT'S TRUNK: *MERITHERIUM* (ABOUT 3 FT. HIGH)—A RESTORATION.

"The elephant's trunk had its beginning in *Meritherium* on the drawing out of the upper lip to keep pace with a lengthening lower jaw used for digging."

theory. Weissmann, perhaps, more than any other, is responsible for obscuring our vision as to the factors which play so large a part in Evolution.

Adopting his view that "acquired characters" cannot possibly be inherited because they cannot be transferred to the germ-plasm, most of the exponents of the Evolution theory have been led into a *cul-de-sac*. On the other hand, the champions of the contention that acquired characters can be, and indeed are, inherited, are no less impotent. They have failed to produce any evidence, worthy of the name, in support of their views.

Yet there is truth in the arguments of the protagonists of both camps. But for the fact that they have been content to state and restate the arguments and the instances which have found their way into the literature of the subject, instead of seeking for fresh evidence, they would have seen the light long since. Even a brief sojourn in the "Valley of Dry Bones," where I have lived so long, would have given them inspiration. Such an experience would have shown them that there are many factors in Evolution, instead of one only, as they seem to suppose. All living things must run the gauntlet of "Natural Selection," but each may run after his own fashion. A minimum standard of efficiency, however, is exacted from all, and failure means elimination.

A few concrete examples of what I am driving at will go further than much argument. Suppose that no fossil elephants were known, the official interpretation of the development of that wonderful organ, the trunk, would never have been suspected, for Mr. Rudyard Kipling's explanation would have been ruled out of court! We should have been told that it had its rise in the origin of some "ebullition" of the germ-plasm, giving rise to an incipient, flexible snout, such as that of the tapir; and that, as competition



THE DEVELOPMENT OF THE TRUNK IN ELEPHANTS: A RESTORATION OF *PALAEOMASTODON* (4 FT. TO 6 FT. HIGH).

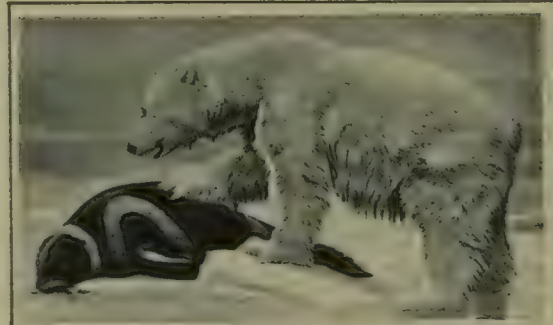
"In *Palaeomastodon* the jaw has increased in length, instead of the neck, to keep pace with the lengthening legs. The upper lip now forms an incipient trunk."

extremity of the lower jaw set in. By *use* it lengthened; by *disuse*—that is to say, relieved of this function of digging—it began to shorten. During all this time occupied by the lengthening of the lower jaw, the incipient trunk was playing the part of an "understudy"; it, too, was increasing by "use," until, at last, it became a more efficient organ than the lower jaw, whose evolution had brought it into being.

This, I shall be told, is pure "Lamarckism." It may be; but it is "Lamarckism" with a difference, for the "Neo-Lamarckians," at any rate, seek to show that characters may be, so to speak, forced out of animals, and made transmissible characters within the space of, say, half-a-dozen generations; though they have, as yet, failed to produce any evidence

calculated to carry conviction.

One fact of supreme significance stares one in the face. All animals must eat to live. And they must always be tapping new sources of food-supply. Some, to this end, must preserve freedom of movement

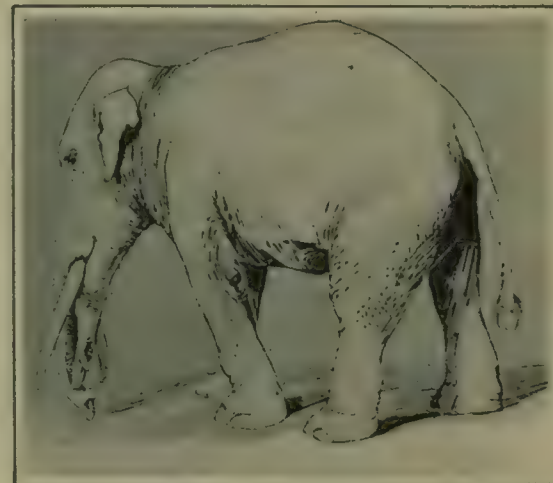


NOT WHOLLY AQUATIC BECAUSE HE MUST WALK TO FIND PREY: THE POLAR BEAR.

"The Polar bear, though able to swim and dive, has not become transformed into a swimming animal like the seal, its prey, because it has to retain its ability to walk long distances."

legs can still be turned forwards and used for a laboured form of walking. In the whale-tribe we have the final end of this modification for aquatic life. The hind-limbs have gone; the back and tail have developed fish-like fins; the hair and ears have gone, in order to reduce friction and increase speed during the passage of the body through the water. Specially transformed bodies, such as these, are found only where both sexes, from birth to dissolution by death, are engaged in the pursuit of food of a special kind, and in one medium only.

The newly-swallowed meal presently becomes emulsified and transferred to the blood-stream;



FURTHER DEVELOPMENT OF THE ELEPHANT'S TRUNK: A RESTORATION OF *TETRABELODON ANGUSTIDENS*.

"In *Tetrabelodon* the jaw attains its maximum length, but the upper lip now forms a quite useful trunk, and takes over the work of procuring food, while the upper tusks replace the chisel-like tusk of the lower jaw for digging. Henceforth the lower jaw decreased in length, and the trunk increased."

where it is distributed to repair the wasted tissues. Such as have done most work absorb most of this "restorative"; the rest of the tissues get what is left. And so it comes about that some parts of the body waste away from lack of nutrition; others increase in size in proportion to the work they have to perform. By this rule, a "transformation" of the body is inevitable, though it may take a thousand years to become appreciable. Here, then, we have the effects of *use*.



A LINK BETWEEN THE WALKERS AND THE SWIMMERS: THE SEA-LION.

"The Sea-lion shows an intermediate stage between the walking and swimming animals. The hind-legs can still be used on land, though the creature can only 'shuffle' along."

A CONTRAST TO ACADEMY WORK: SACRED SCULPTURE OF ANCIENT EGYPT.

REPRODUCED FROM "THE XIX DYNASTY TEMPLE AT DEIR EL-BAHARI," PART I., BY EDOUARD NAVILLE, H. R. HALL, AND E. R. AYRTON.
BY COURTESY OF THE EGYPT EXPLORATION SOCIETY.



THE COW-GODDESS HATHOR WITH AMENHETEP II.: A WONDERFUL LIFE-SIZE IMAGE FOUND INTACT WITHIN ITS SHRINE, AT DEIR EL-BAHARI, AND NOW IN THE MUSEUM AT CAIRO—
A COLOUR-DRAWING BY C. M. REACH.

Now that the opening of the Royal Academy has produced some of the newest types of modern sculpture, it is interesting to compare with them this remarkable example from ancient Egypt found, by Dr. Edouard Naville, at Deir el-Bahari. It is a figure of the goddess Hathor in the form of a cow, and is over 3000 years old. "Never before," writes Dr. H. R. Hall, "had a cult-image of this size and beauty been found intact within its shrine." Both the cow and its shrine were removed and re-erected in the Cairo Museum. "The cow," says Dr. Naville, "is of sandstone. . . . She is of natural size, and in her shape is a perfect likeness of the cows of the present day. Her colour is a reddish brown, with spots which look like a four-leaved clover. . . . The head, neck, and horns were originally covered with gold. . . . The cow wears between her horns the lunar disk, above which are two feathers. It is the usual representation of Hathor. . . . The purpose is to show that Hathor is the divine mother of the king, as she was of Horus, whom she suckled. . . . On the neck, between the papyrus buds, we find the cartouche of Amenhetep II. . . . Thus it is clear that the cow was made for him. It is he who is suckled by the goddess, and who stands under her head." Amenhetep II., of the XVIIIth Dynasty, reigned (according to Professor Breasted)

about 1448-20 B.C.

ILIC PIKEMEN ANAGLYPHED - STUART UNIFORMS TO BE SEEN IN RELIEF

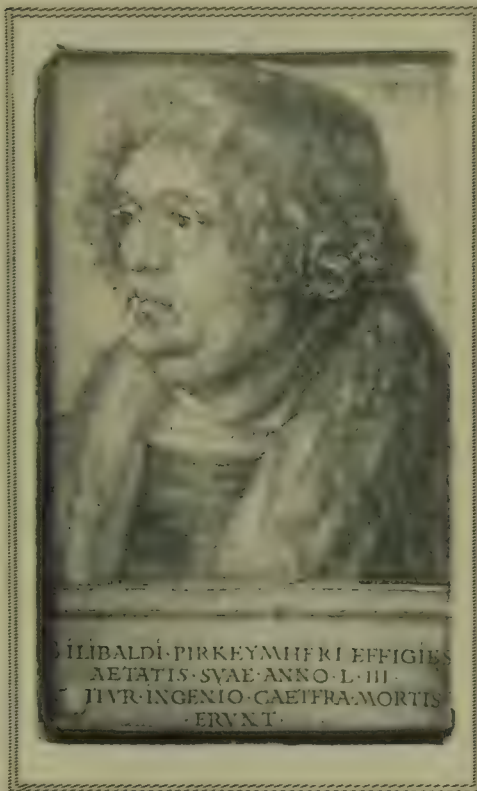


A DEPRECATED SALE: ROYAL SOCIETY BOOK TREASURES FETCH £14,749.

PHOTOGRAPHS BY COURTESY OF MESSRS. SOTHEBY AND CO.



BOUGHT FOR £300 BY MR. BAER: A VOLUME OF RARE RELIGIOUS WORKS, WITH WOODCUTS BY ALBERT DURER, PRESENTED IN 1666 BY THE DUKE OF NORFOLK.



CONTAINED IN MANY OF THE ARUNDEL BOOKS RECENTLY SOLD: DURER'S PORTRAIT BOOK-PLATE OF BILIBALDUS PIRCKHEIMER.

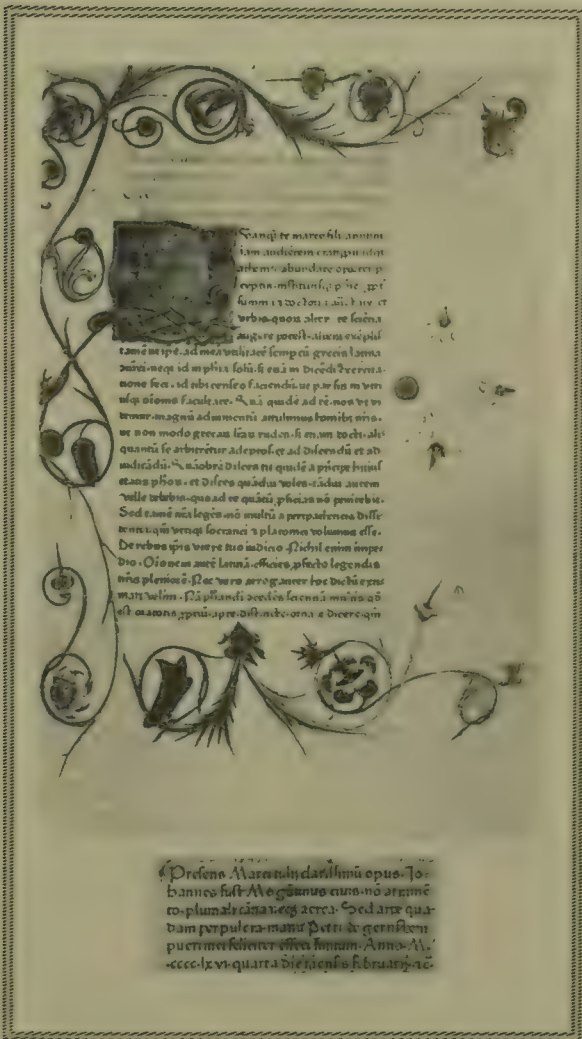


BOUGHT FOR £170 BY MR. F. T. SABIN: A BINDING MADE FOR MARY QUEEN OF SCOTS AND STAMPED WITH HER DEVICE AS QUEEN OF FRANCE.

THE recent sale of the Royal Society's "Arundel Library" and other books at Sotheby's produced the large total of £14,749, of which £6800 (believed to be the "record" price for an American book) was paid by Dr. Rosenbach for a single volume. The Society's action in parting with the Arundel books (many of which may now go to America) has been strongly criticised in the Press as "a breach of trust" to the Nation. On the history of the collection a correspondent writes: "Had it not been for the persuasive

tongue of John Evelyn, that moving figure in the eventful days of the Restoration, the library of the present dukedom of Norfolk might be justly envied to-day for its inheritance of scripts. A great and noble collection of such treasures was at that period located at Arundel House, in the Strand, the town residence of Henry Howard, afterwards sixth Duke of Norfolk. The Royal Society dates its corporate existence from July 15, 1662, on which day the first charter was signed by Charles II. Evelyn was, of course, one

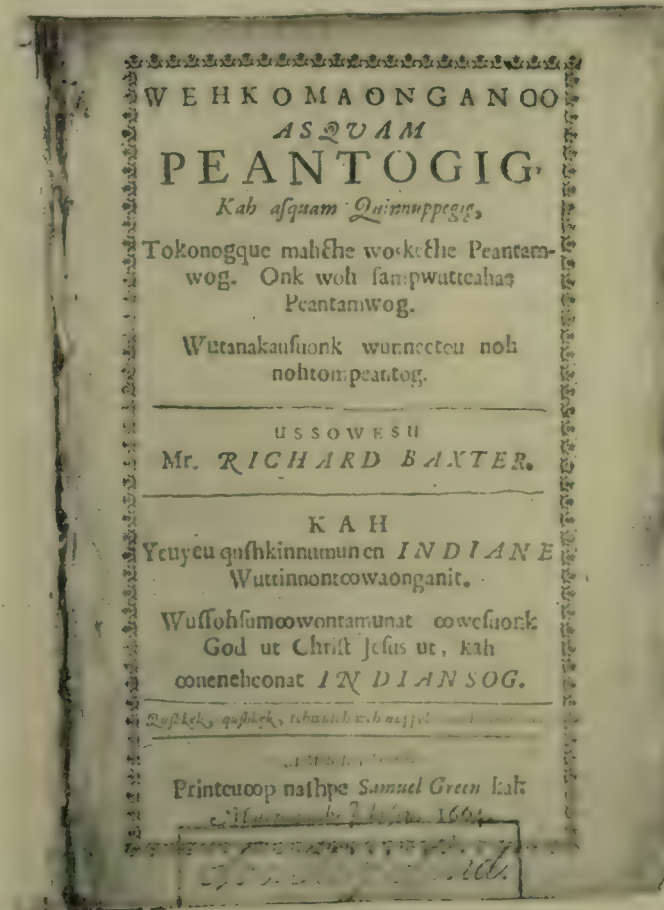
[Continued in centre.]



BOUGHT FOR £1000 BY MR. GOLDSMIDT: A VERY RARE COPY OF A 1466 EDITION OF CICERO'S "DE OFFICIIS," FROM THE ROYAL SOCIETY'S ARUNDEL LIBRARY.

[Continued.] of its most active promoters, and very early he was assiduously seeking donors of books with the view of founding a library for the Society. He was well acquainted with the fact that Henry Howard's stewardship of the books was unsatisfactory, and apparently he made up his mind to secure the transfer of the collection to the Royal Society as a means of preservation. 'I should not,' he records, 'for the honour I bear the family, have persuaded the Duke to part with them, had I not seen how negligent he was of them, suffering the priests and everybody to carry away and dispose of what they pleased.' Also, he had the argument at hand that the books might remain at Arundel House for the nonce, since in 1666-7 the Society was holding its meetings there by leave of the owner. The choicest works were originally in the library of Matthias Corvinus, King of Hungary, and afterwards passed to that of Bilibaldus Pirckheimer, of Nuremberg, a noted patron of letters and friend of Albert Durer, the great master of symbolism. Pirckheimer's portrait book-plate, by Durer himself, appears in many of the books. At a meeting of the Society

[Continued below.]



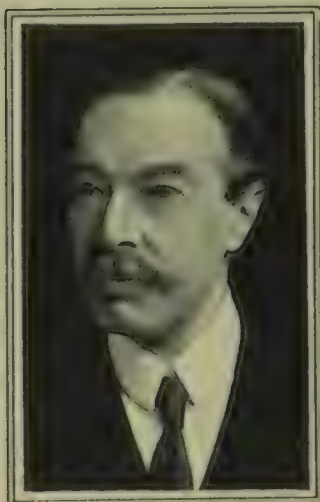
BOUGHT BY DR. ROSENBAACH FOR £6800 (A "RECORD"): THE UNIQUE TRANSLATION OF BAXTER'S "CALL TO THE UNCONVERTED" INTO MASSACHUSETTS INDIAN, PRESENTED IN 1669 BY JOHN WINTHROP.

[Continued.] on August 29, 1678, the Duke of Norfolk being present, his Grace renewed the declaration of his gift formerly made, and gave his consent for removal into the possession of the Society, the intention being to transfer the collection to old Gresham College in the City. In 1713 and in 1745 certain sales took place; while in 1830 part of the magnificent series of MSS. passed into the possession of the British Museum with a view to increasing the scientific resources of the Society. The ancient isolated glory of this old-time library suffered a shock, though much of its wealth remained. Another sale took place on May 4 last, a selected portion of the books being put up to auction, with the object of forming

an 'Arundel Fund' for the purchase of scientific books for the Royal Society's Library. Into the pros and cons of this procedure we do not enter. . . . It should be noted that not all the books offered were Arundelian. One of the exceptions, of especial interest, was the Rev. Richard Baxter's 'Call to the Unconverted,' translated into the Massachusetts Indian language by John Eliot, a Puritan divine, and so-called 'Indian Apostle'; a first edition, printed at Cambridge (Mass.) in 1664, and the only copy known to exist. This little book was presented to the Society in 1669 by John Winthrop, Governor of Connecticut, and an original Fellow of the Royal Society.

PERSONALITIES AND EVENTS OF THE WEEK: NEWS IN ILLUSTRATION.

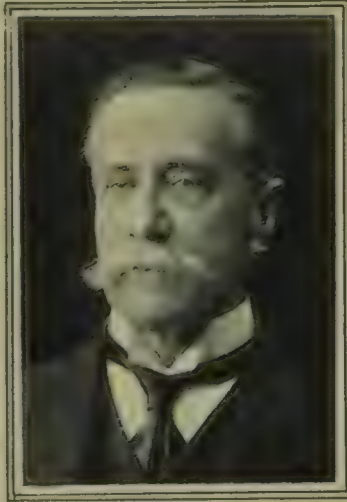
PHOTOGRAPHS BY LAFAYETTE, RUSSELL, SPORT AND GENERAL, C.N., P. AND A., I.B., CENTRAL PRESS, AND HAY WRIGHTSON.



FIVE YEARS HEAD OF THE FOREIGN OFFICE: THE LATE SIR EYRE CROWE.



THE NEW HEAD OF THE FOREIGN OFFICE: SIR WILLIAM TYRRELL.



A NEW KNIGHT OF THE GARTER: VISCOUNT FITZALAN OF DERWENT.



A NEW LAWN-TENNIS "HOPE" WHO BEAT THE LADY CHAMPION: MISS JOAN FRY.



PLACED UNDER MEDICAL SUPERVISION: PRINCE GEORGE OF YUGO-SLAVIA.



THE "RAIFUKU MARU" FOUNDERING OFF NOVA SCOTIA: A PHOTOGRAPH FROM THE "HOMERIC" (IN FOREGROUND) WHICH RACED TO THE RESCUE BUT COULD DO NOTHING IN THE RAGING SEAS.



THE "WATERLOO" OF SIERRA LEONE AFFORDS A STRIKING CONTRAST TO ITS LONDON NAMESAKE: A PICTURESQUE PHOTOGRAPH TAKEN DURING THE VISIT OF THE PRINCE OF WALES.



SHOWING THE ROYAL ARMS OVER THE ENTRANCE: THE BRITISH PAVILION AT THE PARIS EXHIBITION OF DECORATIVE AND INDUSTRIAL ARTS, RECENTLY INAUGURATED BY PRESIDENT DOUMERGUE.

Sir Eyre Crowe, who spent his whole career in the Foreign Office, had been Permanent Under-Secretary for Foreign Affairs since 1920. He is succeeded by Sir William Tyrrell, who became Assistant Under-Secretary in 1918.—Lord Fitzalan, uncle and heir-presumptive to the Duke of Norfolk, was the last Viceroy of Ireland.—Miss Joan Fry, who hails from Staffordshire, made a sensation in the lawn-tennis world by beating Miss McKane, the lady champion, in the Croydon tournament on May 2.—Prince George of Yugo-Slavia, who renounced his rights in favour of his younger brother, King Alexander, has been assigned "a place of permanent residence" under the constant supervision of a doctor, in view of the



THE KING'S ELDEST SISTER TAKEN SUDDENLY ILL: H.R.H. THE PRINCESS ROYAL.

state of his health and the urgent need of "a change in his manner of life."—The Japanese cargo-steamer "Raifuku Maru" foundered off Nova Scotia on April 21 within sight of the White Star liner "Homerich," which had raced to the rescue in answer to S.O.S. calls. In the terrific seas, however, it was found impossible to do more than stand by and pump out oil. All the Japanese ship's boats had been smashed. Her crew of 48 were drowned.—The British Pavilion in the Paris Exhibition, on the inaugural day (April 28), was nearer completion than any other section.—The Princess Royal had a severe attack of gastric hemorrhage on May 1. A bulletin of May 4 stated that she was making continued progress.

THE GERMAN PRESIDENT AS GRANDFATHER: A DOMESTIC "IDOL."

PHOTOGRAPH BY KEYSTONE VIEW CO.



PRESIDENT HINDENBURG WITH HIS GRANDCHILDREN ON THE DAY AFTER HIS ELECTION: THE RUGGED OLD SOLDIER IN A DOMESTIC SETTING.

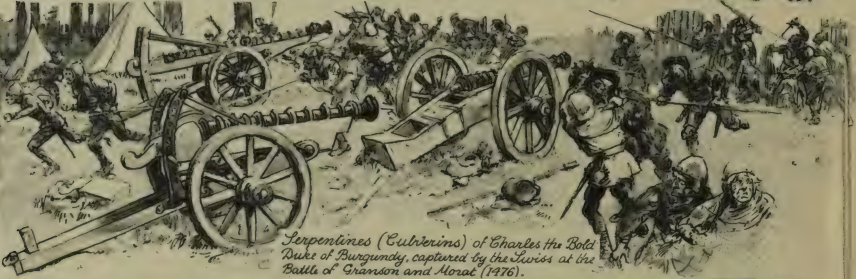
Field-Marshal Paul von Hindenburg, who has formally accepted the Presidency of Germany to which he was recently elected, will be duly installed on May 12, in the Reichstag, where he will take the oath to the Weimar Constitution. He expressed a wish that his entry into Berlin should be as simple as possible, and asked specially that part of the guard of honour should be supplied by a regiment which carries on the traditions of that in which he served in the wars of 1866 and 1870. He is an ardent Royalist, and only three years ago he wrote to the

ex-Kaiser to reaffirm his "unbounded loyalty" to his "Emperor, King, and Lord." He has, however, held aloof from politics and has retained the personal prestige and popularity he won in the war as "the hero of Tannenberg"—his victory over the Russians. Later he became Commander-in-Chief. Hindenburg, who was born at Posen in 1847, belongs to the Prussian nobility. Since the war he has lived in retirement at Hanover. At the time of his election as President he was staying at the house of his daughter at Gross-Schwülper, near Brunswick.

TO COMPARE WITH THE ROYAL TOURNAMENT "PAGEANT OF GUNS": ARTILLERY OF SIX CENTURIES. I.—FIELD GUNS.

DRAWN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS" BY A. FORESTIER

XV Century. (1450-1500) Various types of mobile pieces mounted on their carriages.



XVI Century (1500-1550) Time of Henry VIII. French artillery from the Tomb of Francis I.



XVII Century. French artillery, culverins on the road drawn by horses in single file, at walking pace. Composite gun, horse-drawn, from the Thirty Years War (1618-1648). German & English officers & Master gunner, time of Charles II.



XVIII Century. English artillery. Gunners 1719-1727 & 1743. Officer 1764.



XVIII Century.



French artillery. Gribeauval System 1776. Beginning of rapid-moving batteries.

XIX Century (last quarter) Steel carriage.



XIX Century (1st quarter)



XX Century. Comrades of the Great War: A. The 18 pounder (English) The 75 (French) B

FROM THE 15TH CENTURY TO THE GREAT WAR: THE EVOLUTION OF FIELD ARTILLERY

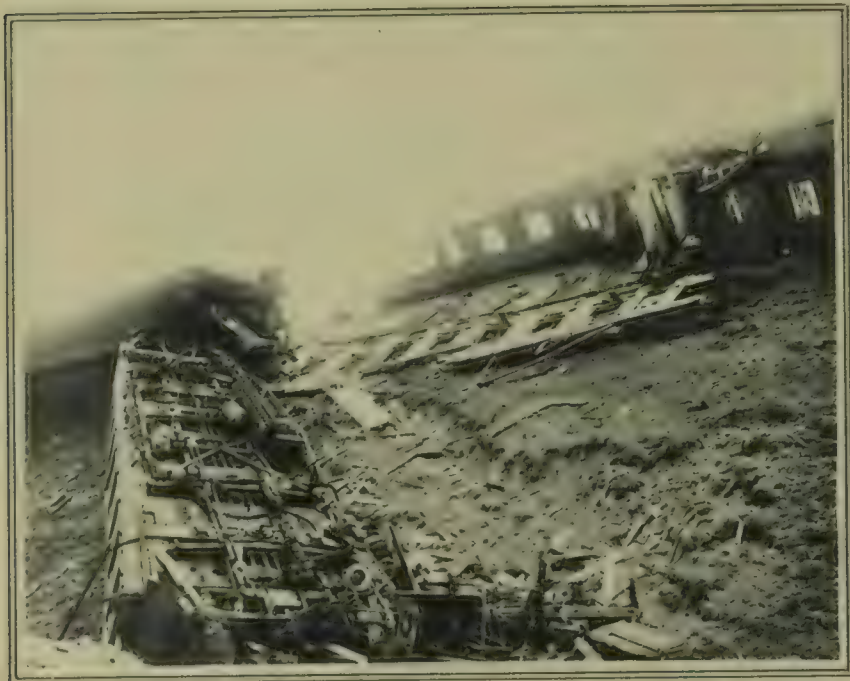
The main feature of this year's Royal Tournament, to be held at Olympia from May 28 to June 13, will be a "Pageant of the Guns," representative of all types of British artillery for the last 250 years. The pieces shown will range from the hand-borne mortars of 1686 to the huge mechanical "dragons" of the Great War, and in the display will appear about 1000 men and nearly 700 animals, including horses, mules, oxen, camels, and elephants. In

FROM BOMBARDS, RIBAUEQUINS, AND CULVERINS TO THE MOBILE GUNS OF TO-DAY.

view of the great interest thus to be aroused in the evolution of ballistics, we have arranged with Mr. A. Forestier, the well-known historical and archaeological artist, to make a set of special drawings illustrating the subject. The first—dealing with field guns—is given above, and two others will appear later, illustrating respectively the development of siege artillery and of howitzers and mortars.—[Drawing Copyrighted in the United States and Canada]

AT HOME AND ABROAD: NEW PHOTOGRAPHS OF TOPICAL INTEREST.

PHOTOGRAPHS BY C.N., TOPICAL, SPORT AND GENERAL, AND I.B.



A GERMAN RAILWAY DISASTER IN WHICH 26 PEOPLE WERE KILLED: WRECKED COACHES (ONE UPSIDE DOWN) FALLEN DOWN AN EMBANKMENT IN THE "POLISH CORRIDOR" BETWEEN EAST PRUSSIA AND GERMANY.



ABOUT TO BE INAUGURATED AS A MUSEUM OF KEATS RELICS: LAWN BANK, HAMPSHIRE, THE HOUSE WHERE HE WENT TO LIVE IN 1818, AND WROTE SOME OF HIS FINEST POETRY.



THE FIRST BROADCASTING OF MASSED BANDS IN A CATHEDRAL: "MILITARY SUNDAY" AT YORK—THE CHESHIRE LEAVING THE MINSTER



SOLD FOR 10,200 GUINEAS, THE BIGGEST PRICE GIVEN AT THE DARNLEY SALE: HOPPNER'S PORTRAIT OF LADY ELIZABETH BLYTH, AGED THREE.



A MODEL OF A LYONS VAN RUN OUT IN ADVANCE OF AN EMERGING VEHICLE: A NOVEL WARNING TO TRAFFIC AT CADBY HALL.



HINDENBURG'S HOME GUARDED BY ARMED POLICE: THE HOUSE OF THE NEW GERMAN PRESIDENT AT HANOVER.

An express train from Königsberg to Berlin was wrecked, at 1 a.m. on May 1, between Swaroschin and Preussisch Stargard. At a sharp curve in the line the engine, luggage van, and five coaches left the rails and rolled down a 25-ft. embankment. The casualties were 25 killed on the spot (11 men, 12 women, and 2 children) and 11 injured, one of whom died shortly afterwards in hospital.—The inauguration of Lawn Bank, Hampstead, as a Keats' museum, was arranged for May 9, with an address by Sir Arthur Quiller-Couch. The house has been bought by a national committee and handed over to the Hampstead Borough Council.—On "Military Sunday" (May 3) at York, the music of massed bands in the Minster, and the sermon by the Bishop of Lewes, were specially broadcast,



THE SIXTH MEMBER OF THE ROYAL FAMILY TO BE ADMITTED TO THE FREEDOM OF GLASGOW: PRINCE HENRY SIGNING THE BURGESS ROLL AT THE CEREMONY IN ST. ANDREW'S HALL.

as described in "Radio Notes" on page 932.—The sale of the Earl of Darnley's pictures, at Christie's on May 1, produced £70,758, nearly twice the amount expected. The biggest price was 10,200 guineas paid by Mr. Gerald Agnew for Hoppner's portrait of Lady Elizabeth Bligh, youngest daughter of the fourth Earl, who formed most of the collection.—The emergence of vehicles from Cadby Hall into Hammersmith Road is now notified to traffic by a novel device in the form of a model Lyons van run out on a rail overhead, accompanied by three blasts of a Klaxon horn.—At Glasgow on May 2 Prince Henry received the Freedom of the City, placed a wreath on the Cenotaph, reviewed the Boys' Brigade, and lunched with Lord Provost Montgomery.

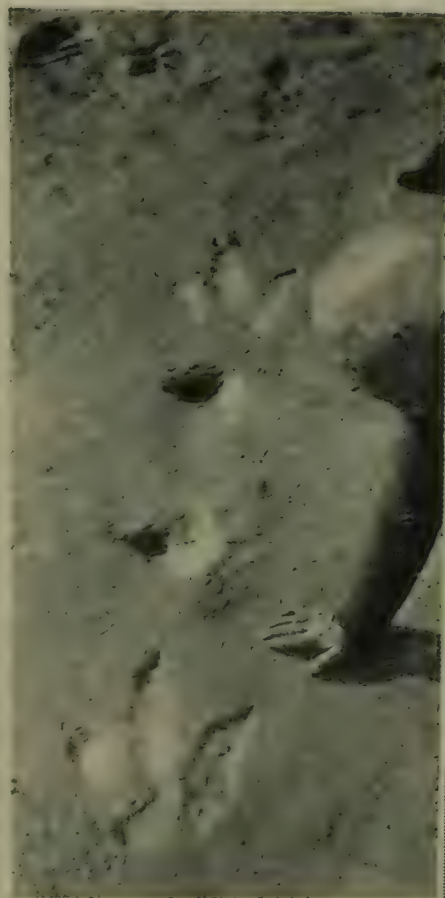
THE FIRST KNOWN PORTRAIT OF A DINOSAUR FROM LIFE?

REPRODUCED FROM "DISCOVERIES RELATING TO PREHISTORIC MAN BY THE DOHENY SCIENTIFIC EXPEDITION IN THE HAVA SUPAI CANYON, NORTHERN ARIZONA." BY COURTESY OF THE OAKLAND MUSEUM, OAKLAND, CALIFORNIA, AND MR. SAMUEL HUBBARD, CURATOR OF ARCHEOLOGY AND DIRECTOR OF THE EXPEDITION.

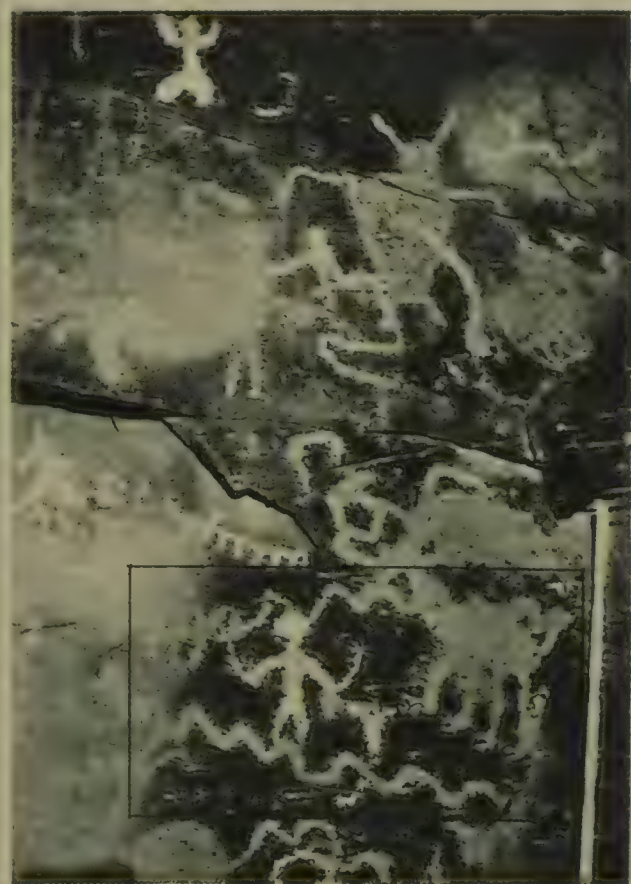


FOR COMPARISON WITH THE ADJOINING PICTOGRAPH: THE DIPLODOCUS (84 FT. LONG BY 12 FT. 9 IN. HIGH)—A RESTORATION BY CHAS. R. KNIGHT FROM A SKELETON IN THE AMERICAN MUSEUM, NEW YORK.

WAS MAN COEVAL WITH THE DINOSAUR 12 MILLION YEARS AGO? A ROCK-CUT PICTOGRAPH (11 IN. HIGH) FOUND IN ARIZONA AND BELIEVED TO HAVE BEEN MADE BY A CONTEMPORARY ARTIST.



FOUND WITHIN 100 MILES OF THE ROCK-CUT PICTOGRAPH: TRACKS (16 IN. LONG) OF A CARNIVOROUS DINOSAUR, WITH DEPRESSIONS MADE BY THE TAIL TIP, IN THE "PAINTED DESERT" OF ARIZONA.



CUT ON THE SAME ROCK WALL AS THE DINOSAUR: PICTOGRAPHS INCLUDING AN ELEPHANT (LOWER RIGHT) ATTACKING A MAN, WHO MAY HAVE KILLED ITS YOUNG FOR FOOD.

The remarkable discoveries here illustrated were made in the Hava Supai Canyon, some 55 miles from the Grand Canyon of the Colorado. The leader of the expedition, Mr. Samuel Hubbard, writes: "The fact that some prehistoric man made a pictograph of a dinosaur on the walls of this canyon upsets completely all of our theories regarding the antiquity of man. . . . They (the pictographs) are on a large wall of the lower red sandstone of the Carboniferous, and up some 20 ft. or more. . . . The red sandstone contains a trace of iron. This iron, through the alchemy of unknown ages of time, forms a thin black scale on the surface of the stone, locally called the 'Desert Varnish.' By taking any sharp point, such as a piece of flint, and cutting

through this black surface, the red stone is revealed underneath, thus making a picture, without pigment, which is practically imperishable. . . . About a year ago a photograph of the 'dinosaur' was shown to a scientist of national repute. He said: 'It is not a dinosaur; that is impossible, because we know that dinosaurs were extinct 12 million years before man appeared on earth.' . . . If the reader agrees that this is a 'dinosaur,' then we are face to face with one of two conclusions. Either man goes back in Geologic time to the Triassic period, millions of years beyond anything yet admitted, or else there were 'left over' dinosaurs which came down into the age of mammals. Yet even this last conclusion indicates a vast antiquity."

CONSERVATION—AND COLLECTION BY CONFISCATION: RUSSIA'S TREASURES

"ART TREASURES IN SOVIET RUSSIA." By SIR MARTIN CONWAY, M.P.*

WHAT Sir Martin Conway himself calls his "wild rush through Muscovite Museums" has resulted in much that is of peculiar value and interest; for the world-envied treasures of Russia are proved to be safe, and it is shown that an innate



OF HELLENISTIC DATE AND WITH A GREEK INSCRIPTION: A GOLDEN CUP FROM THE DON PROVINCE.

respect for art and antiquity has triumphed over the dire needs of the Soviet Exchequer in most unexpected manner. Doubtless, a proportion of nationalised private property has found its way to melting-pot or jewel mart; but the fact remains that the great collections are intact and enriched.

Moscow—"bursting with population"—is given over to uniformity; "variety has utterly vanished," and "you will scarcely meet an individual who is not to all appearance a working-man, probably clad in a dark-coloured tunic with a leather belt, often wearing long boots, and generally having a small black cap for headgear. . . . The old soul of the city is dead and only the ancient framework remains." In St. Petersburg—Sir Martin rejects the wartime Petrograd and the Bolshevik Lenin-grad—the impression is of waning vitality. "Gaunt ruin stands in all the main streets. . . . Revolution is writ large. . . . The machinery of life . . . is wearing out faster than it has been possible to replace it."

The cities are slipshod and out-at-elbows; aristocrats fallen upon communistic days.

And yet—and yet! "In most countries thus situated the Fine Arts would have been the first to be starved and neglected. The temptation to sell must have been very great. Even if that temptation were resisted it would have been the easier course to neglect the art heritage of the country. In fact, conservation has been well maintained both by the active intervention of the Government and by the patriotic devotion of museum staffs."

The situation is curious. Collection by confiscation has had as a consequence an "assemblage of a mass of all kinds of objects" which has "raised a condition of affairs such as can never before have arisen. Before the Revolution there were 11,000 pictures in the Hermitage inventory. This included not only pictures in the Museum, but those in the Imperial palaces also. As the result of the confiscation, 4000 more pictures have come to the Hermitage."

No wonder Sir Martin felt like an English Aladdin, a constant chanter of "Open, Sesame!"

"The public museums of Russia, the Hermitage in Petersburg, and the museums in Moscow, are of old-standing fame. I knew what to expect," he writes. "But the wealth of the Tsars, in palaces and in every kind of treasure within them, far surpassed all my expectations, and now, as I look back, there sparkle and shine in my memory incredible quantities of jewels, masses of plate, measured rather by tons than by numbers, countless quantities of porcelain filling gallery after gallery, and leaving yet 75,000 pieces for which exhibition room cannot be found. . . . Upwards of 20,000 pictures, vast collections of drawings and engravings, endless suites of furniture, walls covered with tapestries and carpeted floors by the acre, icons by the thousand, sheeted with embossed covers of silver-gilt and enamel, antiquities of all periods, including some 10,000 objects in gold yielded up from the soil of South Russia. . . . Every object that the genius of man has brought into existence and his decorative instincts have embellished."

In Moscow, he was taken to a big building erected just before the war as a Mont de Piété, but never used. Clerks, mostly women, were listing the plate and the jewels taken from personal possession. In one room alone were 26,000 pieces of silver. "It was a pathetic sight, so much of it being absolutely valueless except as private property."

There were "finds," however—notably a well-documented Sassanian silver vase; a seventh or eighth-century Byzantine dish from the Stroganov Palace; and old English and German plate; with a fifteenth-century enamelled chalice by Andrea Ardit, and a few pieces of the time of Louis XIV.

The forcibly detained silver in the Winter Palace was as wearisome; but there, again, were discoveries, chiefly amongst the ecclesiastical property—seventeenth century Moscow work in the form of gold chalices, patens, baskets for the sacred bread; "a punch-bowl by Robert Green . . . used in the Cathedral of the Winter Palace, for holy water"; and so on.

Thus it was everywhere: artistry and craftsmanship in such quantity and quality as to be depressing.

As to the major treasures, they are, as far as Sir Martin was able to judge—and he saw a bewildering number of them—unharmed and revered.

Even the much-discussed Crown Jewels are untouched, despite their almost incalculable value. They were displayed to Sir Martin in an inner chamber of the Hermitage—the Crown of All the Russias, "an oval sphere about the size of a small football encrusted with diamonds," made for Catherine II.—the Holy Grail at Genoa is a broken vessel of green glass, and the crown of All the



IN THE KREMLIN: THE CROWN OF VLADIMIR MONOMAKH, GRAND PRINCE OF KIEV (BOTTOM); A TWELFTH-CENTURY BYZANTINE HELMET (LEFT, TOP); AND A HELMET OF THE SON OF JOHN THE TERRIBLE.

Of the crown of Vladimir Monomakh, Sir Martin Conway writes: "That is a treasure of immeasurable price, for it is probably Byzantine work of the best time, an eight-sided rim adorned with flower designs in the most delicate golden filigree. The top and jewels were added some centuries later."—John the Terrible killed his beloved son with a blow from his hand, and was broken-hearted.

Reproductions from "Art Treasures in Soviet Russia," by Courtesy of the Author, Sir Martin Conway, and of the Publishers, Messrs. Edward Arnold and Co.

Russias has become a museum exhibit; the crown of the wife of the Tsar Paul I.; Catherine II.'s golden orb, with diamond-set belt around its equator; the same Empress's sceptre, with the Orlov diamond, "a rather large pigeon's egg with one end cut off . . . 194½ carats"; and "a succession of ornaments which have left rather a blurred impression."

Guardianship of such things is, indeed, jealous; and it is the same with those that are of historic, rather than intrinsic, value. "The museums are fierce protectors of their collections."

And there is another phase: preservation is hand-in-hand with conservation. There is much revelation by restoration; experts, and former owners resigned to acting as curators of what was once their

own, are seeing to it that decay is arrested, and that dimmed beauties burn bright again.

There are Restoration Studios in Moscow and Petersburg, where "nothing, in fact, is being done which is normally included in the term 'restoration' . . . No attempt is made to bring the pictures back to any supposed completeness or to repair with modern work the ravages of time." It is a question of removing the "skins" under which careless, untutored hands have hidden pristine glories since the eleventh century Metropolitan, John II., ordered restoration of icons! " . . . The repair of embroideries is being actively carried on in an adjacent studio under the direction of Madame Shabelski, a once wealthy lady who had formed for herself a large collection of old embroideries, which she had made her principal subject of study for many years. Her own collection has now become public property, and she herself has been put in charge of the embroideries belonging to the State, and loves every one of them. . . . These old embroideries had been treated with as little respect as the old icons. Not only were they encumbered with dirt, but all kinds of hideous additions had been made to them. Faces painted on canvas, or even cardboard, had been sewn over the original." In that manner is being undone the Vandalistic work of those Russians whom Théophile Gautier called "the greatest white-washers in the world."

That is a typical case of the owner as caretaker. There are numerous others. The remarkable Shchukin collection of modern French pictures is similarly placed; so are the Ostroukhov pictures and icons. And there is the "Uncle Museum" of the Moscow youngsters. "He was a wealthy landowner in pre-Revolution days. . . . The Soviet Government ordered him to make a museum for children and gave him a house in which it is shown. . . . He displays the history of toys, the methods and stages of toy-making, the toys of many peoples and of various parts of Russia. . . . He gave me the poster that advertises his Museum—'Children! Come to your own Museum!' . . . They, in fact, come by hundreds. . . . They discuss the kind of new toy they would like. He draws it; they criticise; he alters this and that till they finally approve. The toy is then made. It sells by hundreds and thousands."

Everywhere the Museum is a cult!

Thus Sir Martin Conway, evidently obeying the command of Catherine that every visitor entering the first Hermitage must leave his "title, his hat, and his sword outside," but determined to chronicle only what he saw; his sole concerns the works of art in Russia and a studious avoidance of the politics and propaganda of that "country of tragedy." The



OF THE FOURTH CENTURY B.C.: AN ELECTRUM VASE FROM THE KUL-OBA TUMULUS.



AN IONIAN DRINKING-HORN OF ABOUT THE FIFTH CENTURY B.C.: A RHYTON FROM THE SEVEN BROTHERS TUMULUS.

sequel, as has been said, is a book of peculiar interest, revelatory and eminently readable, an astonishing record of care for the past amidst the chaos of a present and the chimera of a future. F. H. G.

* "Art Treasures in Soviet Russia." By Sir Martin Conway, M.P. Illustrated. (Edward Arnold and Co.; 16s. net.)

THE ART OF J. A. SHEPHERD: A JAPANESE TOUCH.

DRAWN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS" BY J. A. SHEPHERD.



RIVALLING THE SIMPLICITY OF THE JAPANESE COLOUR-PRINT: "THE FLEDGLING AND THE PAINTED LADY,"
BY J. A. SHEPHERD, THE WELL-KNOWN ANIMAL CARICATURIST.

In this number we interrupt the series of Mr. J. A. Shepherd's drawings illustrating the tour of Blinx and Bunda round the "Zoo" (which will be continued later) in order to reproduce this charming example of his art in another vein of humour. It has all the simplicity and the economy of line

characteristic of a Japanese colour-print. The subject is appropriate to the present season of the year, when birds are nesting, and both fledglings and butterflies may be expected shortly to make their appearance, if they have not already done so.—[Drawing Copyrighted in the United States and Canada.]



“The first thousand miles are the hardest”

Important points on running in that new car

That new car you are ordering this Spring will come to you splendidly finished, but not until after the first 1,000 miles will it perform at its maximum capacity.

Most Automobile manufacturers rely upon your careful driving over the first 1,000 miles in order to run in all moving parts and to perfect the bearing surfaces, which can be only brought about by actual use.

After the first 500 miles drain the crank case and refill with fresh oil. This is most important, as metallic particles and sediment collect in the engine during this period. Thereafter drain off the oil at the intervals recommended in your instruction book.

In lubrication make the Chart your guide. Use the grade of Mobiloil specified for your engine, gear box and back axle. If your car is not listed in the partial Chart shown on the right, refer to the complete Chart of Recommendations at your garage.



Mobiloil

Make the Chart your Guide

Chart of Recommendations (ABRIDGED EDITION) MOTOR CARS

The correct grades of Gargoyl Mobiloil for engine lubrication of motor cars are specified in the Chart below.

How to Read the Chart:
E means Gargoyl Mobiloil “E”
Arc means Gargoyl Mobiloil “Arc”
A means Gargoyl Mobiloil “A”
BB means Gargoyl Mobiloil “BB”
TT means Gargoyl Mobiloil “TT”
B means Gargoyl Mobiloil “B”

Where different grades are recommended for summer and winter use, the winter recommendation should be followed during the entire period when cold temperatures may be expected.

This Chart of Recommendations is compiled by the Board of Automotive Engineers of the Vacuum Oil Company, Ltd., and represents their professional advice on correct automobile lubrication.

NAME OF CAR	1925		1924		1923		1922	
	Summer	Winter	Summer	Winter	Summer	Winter	Summer	Winter
A.C., 4-Cyl. ...	BB	A	BB	A	BB	A	BB	A
A.C., 6-Cyl. ...	BB	A	BB	A	BB	A	BB	A
Alvis ...	BB	A	BB	A	BB	A	BB	A
Armstrong-Siddley ...	BB	A	BB	A	BB	A	BB	A
Arnold-Johnson ...	BB	A	BB	A	BB	A	BB	A
Austin, 20 h.p. ...	BB	A	BB	A	BB	A	BB	A
Austin (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Bean, 11.9 h.p. ...	BB	A	BB	A	BB	A	BB	A
Bean, 12 h.p. ...	BB	A	BB	A	BB	A	BB	A
Bean, 14 h.p. ...	BB	A	BB	A	BB	A	BB	A
Beluze, 9 h.p. (Bradshaw Model) ...	BB	A	BB	A	BB	A	BB	A
Beluze, 15 h.p. ...	BB	A	BB	A	BB	A	BB	A
Beluze (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Bentley ...	BB	A	BB	A	BB	A	BB	A
B.S.A., 10 h.p. ...	BB	A	BB	A	BB	A	BB	A
B.S.A., 14 h.p. ...	BB	A	BB	A	BB	A	BB	A
B.S.A. (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Buick ...	BB	A	BB	A	BB	A	BB	A
Calcott, 12/24 h.p. ...	BB	A	BB	A	BB	A	BB	A
Calcott (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Chevrolet ...	BB	A	BB	A	BB	A	BB	A
Citroen, 7.5 h.p. ...	BB	A	BB	A	BB	A	BB	A
Citroen, “Caddy” ...	BB	A	BB	A	BB	A	BB	A
Citroen (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Crosley, 14 h.p. ...	BB	A	BB	A	BB	A	BB	A
Crosley (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Clubb ...	BB	A	BB	A	BB	A	BB	A
Daimler, 12 h.p. ...	BB	A	BB	A	BB	A	BB	A
Daimler, 16 h.p. ...	BB	A	BB	A	BB	A	BB	A
Daimler (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Durant Four ...	BB	A	BB	A	BB	A	BB	A
Durant Rugby ...	BB	A	BB	A	BB	A	BB	A
Easer ...	BB	A	BB	A	BB	A	BB	A
Fiat ...	BB	A	BB	A	BB	A	BB	A
Ford ...	BB	A	BB	A	BB	A	BB	A
Gallopway ...	BB	A	BB	A	BB	A	BB	A
G.W.K. ...	BB	A	BB	A	BB	A	BB	A
H.E. ...	BB	A	BB	A	BB	A	BB	A
Hotchkiss ...	BB	A	BB	A	BB	A	BB	A
Hudson Super Six ...	BB	A	BB	A	BB	A	BB	A
Humber, 8 h.p. ...	BB	A	BB	A	BB	A	BB	A
Humber (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Jowett (All Models) ...	BB	A	BB	A	BB	A	BB	A
Lagonda ...	BB	A	BB	A	BB	A	BB	A
Lancia (Dikappa and Trikappa) ...	BB	A	BB	A	BB	A	BB	A
Lancia (Lambda) ...	BB	A	BB	A	BB	A	BB	A
Lancia (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Maxwell ...	BB	A	BB	A	BB	A	BB	A
Morris-Cowley ...	BB	A	BB	A	BB	A	BB	A
Morris-Oxford, 11.9 h.p. ...	BB	A	BB	A	BB	A	BB	A
Morris-Oxford (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Napier ...	BB	A	BB	A	BB	A	BB	A
Overland, 13.9 h.p. ...	BB	A	BB	A	BB	A	BB	A
Overland (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Peugeot, “Quad” ...	BB	A	BB	A	BB	A	BB	A
Peugeot, 11 & 12/20 h.p. ...	BB	A	BB	A	BB	A	BB	A
Peugeot, Sleeve Valve ...	BB	A	BB	A	BB	A	BB	A
Peugeot (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Renault, 8.3 h.p. ...	BB	A	BB	A	BB	A	BB	A
Renault (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Riley ...	BB	A	BB	A	BB	A	BB	A
Rolls-Royce ...	BB	A	BB	A	BB	A	BB	A
Rover, 8 h.p. ...	BB	A	BB	A	BB	A	BB	A
Rover, 9/20 h.p. ...	BB	A	BB	A	BB	A	BB	A
Rover (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Salmon ...	BB	A	BB	A	BB	A	BB	A
Standard, 11 h.p. ...	BB	A	BB	A	BB	A	BB	A
Standard, 14 h.p. ...	BB	A	BB	A	BB	A	BB	A
Star, 15.9 h.p. ...	BB	A	BB	A	BB	A	BB	A
Star, 20/50 h.p. ...	BB	A	BB	A	BB	A	BB	A
Star (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Studebaker ...	BB	A	BB	A	BB	A	BB	A
Sunbeam ...	BB	A	BB	A	BB	A	BB	A
Swift ...	BB	A	BB	A	BB	A	BB	A
Talbot, 14 & 16 h.p. ...	BB	A	BB	A	BB	A	BB	A
Talbot (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Talbot-Darracq, 16 h.p. ...	BB	A	BB	A	BB	A	BB	A
Talbot-Darracq (8 Cyl.) ...	BB	A	BB	A	BB	A	BB	A
Talbot-Darracq (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Unic ...	BB	A	BB	A	BB	A	BB	A
Vauxhall, 23/60 h.p. ...	BB	A	BB	A	BB	A	BB	A
Vauxhall, 25 h.p. ...	BB	A	BB	A	BB	A	BB	A
Vauxhall (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Vulcan, 10 h.p. ...	BB	A	BB	A	BB	A	BB	A
Vulcan, 12 h.p. ...	BB	A	BB	A	BB	A	BB	A
Vulcan (All Other Models) ...	BB	A	BB	A	BB	A	BB	A
Wolsley ...	BB	A	BB	A	BB	A	BB	A

GEAR BOX and BACK AXLE
Correct Lubrication recommendations are shown on the complete Chart exhibited in all garages.

REMEMBER :

Ask for Gargoyl Mobiloil by the full title. It is not sufficient to say “Give me a gallon of ‘A’ or ‘BB.’” Demand Gargoyl Mobiloil “A” or Gargoyl Mobiloil “BB,” or whichever grade is specified for your car in the Chart of Recommendations.

HEAD OFFICE: Caxton House, Westminster, S.W. 1
WORKS: Birkenhead and Wandsworth

BRANCH OFFICES: *Relfast* *Bristol* *Dublin* *Liverpool* *Newcastle-on-Tyne*
Birmingham *Cardiff* *Glasgow* *Manchester* *Sheffield*

VACUUM OIL COMPANY, LTD

PERSONAL PORTRAITS—BY WALTER TITTLE.

JOHN BUCHAN.

ONE of the quaintest spots in the indeterminate meanderings of the district that is brought to mind by the term "Grub Street" is Amen Corner, a fitting cognomen for the intersection of Paternoster Row with a thoroughfare of equally religious nomenclature, Ave Maria Lane. A considerable exploration of the intricacies of a large publishing house on this spot brought me finally to the office that I sought. Here the clerical atmosphere of the neighbourhood found added reinforcement by a very close view, across the housetops, of the towers of St. Paul's, whose chimes shed their benedictions at the quarter-hours.

The man who awaited me there was not of the old-world stamp of his surroundings. To harmonise entirely with the picture he should have been a friar, perhaps, or a dreaming old scholar to whom the passing of time would have no significance save for its unconscious mellowing influence upon him, obvious only to others. Instead, I was confronted by an energetic individual very much of the moment, alert, active, and smiling; a man of affairs whose varied endeavours have included the Law, Civil Service, the Army, publishing, and a distinguished literary career.

Mr. John Buchan is of well-knit physique and medium height, and his head, with its strongly marked character and squarish planes, bears a colour that proclaims devotion to the out-door world. Sandy hair and eyebrows go well with the tone of the skin and the kindly blue eyes.

As I prepared to make a sketch of him, he looked at a considerable collection of reproductions of portraits of my own, including my memorial series of the Washington Arms Conference. I was surprised at the large proportion of my sitters with whom he had personal acquaintance, varying nationality being no barrier. His intimate knowledge of America was a further surprise, and the number of his friends and acquaintances there is almost unlimited. He has spent much time in my country, and a great deal that he has absorbed on that side of the Atlantic has found its way into his writings.

"Some people," he said, "insist that the British and Americans are very much alike. This is quite a mistake to my way of thinking. There is a great difference, and I find it a delightful unlikeness. The two branches of the race have been separated sufficiently long for a marked evolution in different directions. Both have held some of the very old traits that, at present, they do not possess in common. Each branch has retained different phases of the original attributes, though many are still shared, and on both sides new characteristics have developed. I find old England more evident in Virginia, for instance, than in England itself. What a delightful place it is! And what splendid people are there! Virginia is a country of great romance for me. I have long been an eager student of your history. I love it. The Colonial period, the Revolution, and the Civil War have been to me the essence of romance. Well do I remember the thrill I had when I met my first Virginian."

"Similar, I suppose, to my feelings when, as a boy in my early twenties, I met for the first time a titled European, a French Marquis. He was at once an object of curiosity and romance in my Republican eyes. Up to that time such personages existed for me only in novels," I smiled.

"Exactly," he replied. "The Virginian was the same for me. And the country is so beautiful. America is wonderful to visit as a holiday place, and the English are gradually realising it. I do not mean only the vast wonders like Niagara, the Grand Canyon, and the Far West, but the average of the eastern scenery. New England is very like old England in its topography, and Virginia is too; while in Maine one finds great similarity to the Scottish Highlands and the rugged parts of Wales. The associations of your

country mean most to me, however. I am convinced that Valley Forge provides a greater thrill for me than Westminster Abbey possibly can for most Americans."

"But you are not an average Briton," I smiled. "Some of us find the Abbey very thrilling indeed. The majority of us can claim its earlier history as part of our own, you know."

Speaking of American writers, Mr. Buchan rated our novelists as very high in the quality of their product, saying that England cannot surpass them at the present time. He mentioned the names of Joseph Hergesheimer, Owen Wister, Sinclair Lewis, Edith Wharton, and Booth Tarkington as among the best of living novelists. Returning to the subject of the difference between the two races, due to the inevitable evolution that naturally follows as the result of long separation, I pointed out the fact that, since the Napoleonic wars, more absorption of foreign blood had occurred in England than in America. And in England the assimilation had been more thorough and effective. In a few generations the majority of the new-comers seem to have been made over into Britons. The great rush of immigration to America was comparatively recent, and was now being checked by law. The last census was comforting in that it revealed that much more than three-quarters of our population is of Anglo-Saxon origin—a thing that is hard for any visitor to the excessively foreign city of New York to believe. With the help of the present immigration restrictions the melting-pot, if it does its work as well as it has in England, should soon make the Anglo-Saxon stamp almost universal in America.

"But I fear the melting-pot does not work so well there as has been the case here," he replied. "The Americans of British descent have a way of

keeping to themselves, refusing to absorb the new blood"—an observation that I knew to be quite accurate.

"I have observed another curious thing about our two countries," he continued. "In England the males seem to mature with greater rapidity than in America. The boys of your universities seem so much younger than those at Oxford, for example. On the other hand, the women in your country develop much more rapidly than ours. Mere girls possess a poise and confidence that our women acquire much later in life."

"That is doubtless due to the fact that we are prone to spoil and indulge our women to such a ridiculous degree," I smiled. "They are quick to profit by this, and take the reins into their own hands at an early age. England is more of a man's country. I envy the 'spoiling' that your women give you. We reverse the process, and in time it may be reversed here. The signs seem to point that way a bit. As for the men, there is a general tendency toward the ascendancy of youth that may be developing more rapidly with us than with you. This is getting to be the epoch of the young man."

"Quite true," he laughed. "The age of twenty-one seems to be the climax now. It's a down-hill road after that, apparently."

"What a discouraging thought!" I smiled ruefully. "Do you think there may be fresh hope for me when I achieve twenty-one for the second time?"

"Yes," he continued whimsically, "a new lease of life begins then, perhaps. A good sign has recently appeared in your country that gives promise of correcting a national failing. It has been the custom there for men of the highest calibre and greatest ability to avoid politics. The world of business has offered opportunities for advancement that are so much greater that this field has taken the best of your talent. Government in America has suffered because of this. Lately, however, there is

apparent more of a tendency for your ablest men to serve their country in politics. Mr. Mellon is a conspicuous example among others, and recently the sons of several of your greatest business families, whose opportunities in trade and industry were of the highest, have chosen political careers. This is a good omen. Cleaner and more effective government will result. I would like to see a Cabinet in America composed, say, of a group of men like the members of the Morgan firm. Their services to the nation would be invaluable."

In this Mr. Buchan voiced a hope of my own. A country of over-population, and consequent unemployment, quite rightly produces a leisured class from which disinterested men of ability volunteer to serve their country, without thinking of personal profit.

I had from my sitter accounts of a recent and successful salmon-fishing expedition that filled me with envy. My sketch neared completion, and, as a specialist in his rôle of author and publisher, I asked from him a bit of professional advice.

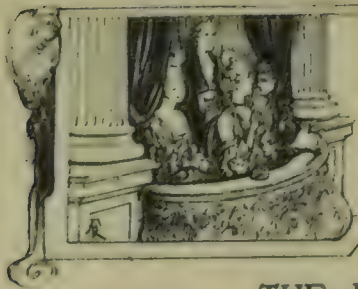
"My series of portraits of and articles about British writers is to be assembled for publication in book-form," I said, "and now arises the important question of a title for the volume. Give me one that will lure the public, even though it is to their disappointment! My suggestion of 'Tittle-Tattle' has been rejected," I laughed. "Give me a terse and alluring phrase that will describe you and your kind."

"Why not call it 'Blighters,' or 'Tripe-Merchants'?" came his responding laugh. "Or 'Writers in Their Cups'! Perhaps 'Bacchus and Apollo' would be a more dignified and classic form of conveying the same idea," and his eyes twinkled mischievously.

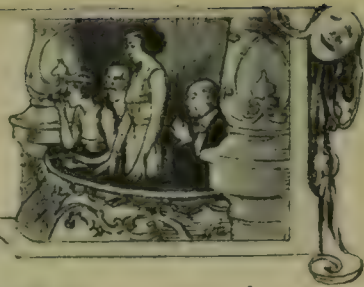
"And add, as a sub-title, 'Mostly Bacchus'!" was my final interrogation. WALTER TITTLE.



WALTER TITTLE'S PORTRAIT OF A WELL-KNOWN NOVELIST AND HISTORIAN: MR. JOHN BUCHAN.



The World of the Theatre.



THE IDEA OF COMEDY.—"ARIADNE"—THE SHAKESPEARE CANON.

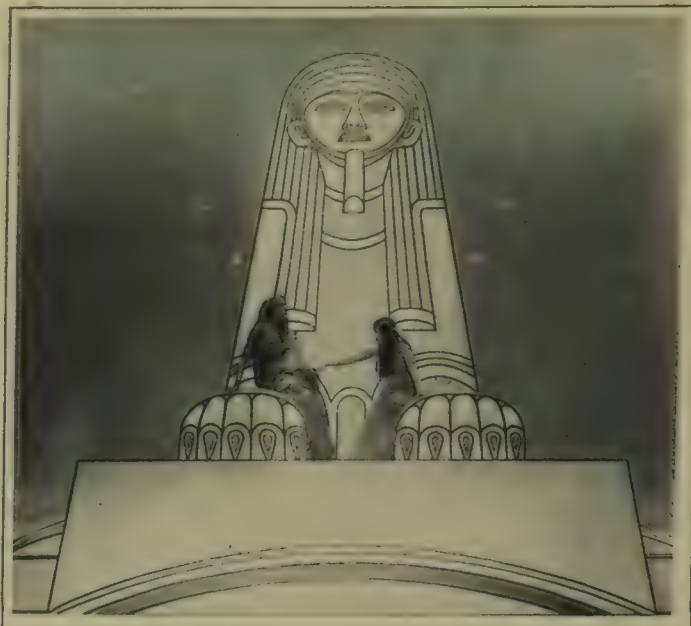
Folly is the natural prey of the Comic Spirit.
—MEREDITH ("Essay on Comedy").

"SOME things are of that nature as to make one's fancy chuckle while his heart doth ache." John Bunyan's quaint comment strikes at the root of that elusive quality—humour. It is distinct from wit, for humour implies an acute sensibility, and pathos is never far away. Laughter and tears lie cheek by jowl, for they both spring from a common womb, sympathy. Whatever may be said of Carlyle's definition, "Humour is a sympathy with the seamy side of things," it fastens on the essential characteristic which separates it from wit. Humour has breadth and geniality. It apprehends incongruity, and is whimsically teased into laughter—a kind, hearty, wholesome laughter, for it recognises that the whole universe is deliciously foolish. It is interested in Life's passing show, and mightily entertained by the "almighty joke." It is happy in its perception of the ludicrous and of the grotesqueness of normal everyday existence. When it pauses to dwell on the ironies, it falls into pathos, for it is not afraid of sentiment. But a twist, a sudden move, and straightway it will be laughing again. And why? Because humour is human. It never loses touch with the fact that we are all in the same world; we all have our strength and weakness; we are all flesh and blood. It is never superior like the Pharisee, "not as other men are," because it is sensitive; it feels; it is sympathetic. Is not this the reason for the abiding appeal of the great humourists in literature and on the stage? What gives Falstaff his perennial fascination? Why have we canonised Elia? What makes Dickens synonymous with good fellowship? Why do we hold Sir James Barrie in such affectionate regard?

Distinct from our humourists is a school of comedy that maintains the Gallic tradition. Reality of any kind excites sympathy, but this pure Comic Spirit is incapable of emotion. Therefore the comedy is artificial. It throws up the follies of a generation for our laughter. Its *dramatis personæ* are caricatures, humours, "extravagant tautologies of themselves," in Hazlitt's phrase, and they exist with a moral sanction. This, I take it, is the virtue Mr. Shaw would attach to this comedy, of which he is the most brilliant exponent. Like Molière and Ben Jonson, he is a reformer. The difference between the humourist and the Intellectual Comedian is that both may be equally serious; but, whereas one is diverse, looking on life from the inside, the other writes with a definite intention, is limited by a thesis, and observes only from the outside. The moral use of intellectual comedy which Meredith underlined is not an essential and inseparable condition; for the incongruities of the human spirit, the hypocrisies he fastens on, are just as evident in good as in evil actions. The satire destructive of fashions and manners ignores the fact that we are only hedged in our civilisation from barbarism by a ring fence of courtesies. Because the Comic Spirit can only swoop on the immediate frailties, it is myopic. It sees only a puppet show instead of a stage where every man must play a part. The figures in pure comedy all wear a strangling albatross of ideas about their necks. Happily in Shavian drama the playwright's "incurably romantic disposition" does fitfully assert itself, and in the last group from "Heart-break House" down to "Saint Joan" it conquers his inhuman reticence. He holds the mirror up to nature, and the impression he creates is moving and true: though even in "Saint Joan," his masterpiece, the artistic unity is momentarily marred by inopportune laughter. "We do not laugh at mountains or the sea," wrote Lafcadio Hearn. Laughter is not the greatest thing in the world. We do not laugh in the greatest moments of Life. Romeo did not laugh under Juliet's balcony, and Hamlet did not laugh beside Ophelia's tomb. We should not laugh at Joan's burning. *En passant*, let me recommend you to the Kingsway. Much of "Cæsar and

Cleopatra," true to the pure comic idea, is purely contemporary. That which is purely contemporary must in the end prove purely temporary.

The comedy of Mr. A. A. Milne is delightfully innocent and full of hearty laughter. He tosses his



THE SHAVIAN VERSION OF THE EGYPTIAN SIREN OF "INFINITE VARIETY": CLEOPATRA (MISS GWEN FRANGÇON-DAVIES) AND CÆSAR (MR. CEDRIC HARDWICKE) ON THE PAWS OF THE SPHINX, IN BERNARD SHAW'S "CÆSAR AND CLEOPATRA," AT THE KINGSWAY. Miss Gwen Frangçon-Davies makes a delightful Cleopatra, of the Shavian type, in the revival of Mr. Bernard Shaw's "Cæsar and Cleopatra," at the Kingsway; and Mr. Cedric Hardwicke plays the Shavian Cæsar with urbane humour. The scenery and costumes, designed by Mr. Paul Shelving, are very effective.

Photograph by Sasha.

subject about like a shuttle-cock with the resonant battledore of humour. Though in "Ariadne, or Business First," he chooses unpleasant people, he manages them, in true English fashion, very pleasantly. He does not assume the attitude of the superior Intellectual Comedian safe from the accidents of human existence, and so he never rouses antagonism. He is enchantingly easy, with no suspicion of vulgarity, and he can trifle delicately without being trivial. But, though he admits sentiment, and though he can blend both humour and pathos in his comedy, he

they exist for two, though the mock-heroic solicitor is always a marionette. Belinda, Evadne, and Ariadne are sisters—very charming, but like a Greuze portrait: you could not live with them. Though his comedy is alive with gay intelligence, it remains deliciously futile. It has not the actuality of pure humour nor the mendacity of pure wit. It is a *soufflé* of trifles dancing lightly on the surface. It does not invigorate like Shavian comedy, nor shake us into hearty, full-blooded laughter like Falstaff. The root of the matter is that, though we are entertained by his inconsequences, though we laugh at his pleasantries, though we appreciate his delicate skill, our sympathies are never engaged. The ripple of laughter never disturbs the depths. It is not enough to preach domestic bliss, however neatly it is done. In real life there could be no such desirable curtain with so passionless a heroine, so stupid a hero, and so fatuous a vulgarian philanderer.

The comedy of Mr. Noel Coward is just as artificial, in spite of its daubed realism. His genius is modern, metropolitan, *méchante*. His dialogue only probes skin-deep—or is it sin-deep? In "Fallen Angels" there is not one wholesome character. He has the brilliance of Wilde both in facetiousness and theatrical facility; but there is no virility, no sympathy, no humour, no castigating wit. In this play he lacks the dramatic seriousness of "The Vortex." He has ventured, like Mr. Milne, into the unpleasant with equal dexterity, but, where "Ariadne" is sweetened by humour, "Fallen Angels" is soured by cynicism. Adroit and audacious, it succeeds in its intention to amuse. It is something of an achievement in technique that he can hold the stage for the space of a whole act with a dialogue between two women who have forsaken every right to sympathy; two women passing through the chromatic scale of inebriety with nothing but a telephone and the occasional interruptions of a servant to cke out the action. His grip of the theatre's resources, the skilful use of repetition, the sense of movement, enables him to withstand successfully the most perilous strains. But his world is too artificial, too small, and his temper too cynical. He should take a spade and dig, instead of scratching the soil in a hot-house. Both Mr. Milne and Mr. Coward ought to get out into that larger world where men laugh as they toil. It would inspire them to vitalise their portraiture and sharpen their pens. For this allotted span of three-score years and ten is more than a polite comedy or an erotic experience. It is a worth-while adventure.

Every true lover of Shakespeare will thank the Right Hon. Mr. J. M. Robertson for his scholarly contribution to one of the most perplexing problems in Elizabethan drama: Did Shakespeare write "Titus Andronicus"?—"An Introduction to the Study of the Shakespeare Canon." Routledge; 25s. net.) After a searching and elaborate investigation of all the known data, a close and comprehensive study of the work of his contemporaries, an analysis both of style and vocabulary, and a consideration of every argument advanced in the affirmative, he concludes "that the proposition is false." He has stated his case with such thoroughness and moderation that it will be difficult to support the orthodox view in future. He holds a contrary position to most of the recognised authorities, for even the late Dr. Bradley, whose study of Shakespearean tragedy is now a classic, though reluctant to include "Titus" in the Canon, admitted that Shakespeare's authorship was broadly probable. This is a stimulating, persuasive, and informing study, a work that cannot be neglected by the serious student; and it is written with such freedom from pontifical arrogance and such easy grace that even the narrowest traditionalist will extend the volume the hospitality of his bookshelf.

G. F. H.



AS THE SOLICITOR'S WIFE WHO ENCOURAGES A WEALTHY CLIENT: MISS FAY COMPTON AS ARIADNE WINTER IN "ARIADNE, OR BUSINESS FIRST," AT THE HAYMARKET.

Mr. A. A. Milne's new comedy, "Ariadne, or Business First," deals with an innocent intrigue that arises when a rich client makes love to the pretty wife of his solicitor. Miss Fay Compton gives a piquant touch to the rogueship of the wife.—[Photograph by Foulsham and Banfield, Ltd.]

still belongs to the Gallic school. He responds more to the pure idea; and life, as I have maintained, has not very much to do with the pure idea. He shrugs his shoulders, says, "It doesn't matter" when it does matter, and, smiling urbanely, is content to be merely polite. This lack of red corpuscle is reflected in his characters. They only survive one act. In "Ariadne"

probable. This is a stimulating, persuasive, and informing study, a work that cannot be neglected by the serious student; and it is written with such freedom from pontifical arrogance and such easy grace that even the narrowest traditionalist will extend the volume the hospitality of his bookshelf.

"ON WITH THE DANCE," AT THE PAVILION: A FIRST-RATE REVUE.

PHOTOGRAPHS BY FOULSHAM AND BANFIELD, LTD.



"THE RAKE'S PROGRESS" AS REPRESENTED IN THE NEW COCHRAN REVUE: HOGARTHIAN REVELRY IN "ON WITH THE DANCE," AT THE LONDON PAVILION—A BALLET ARRANGED BY LEONIDE MASSINE (SECOND FROM LEFT), WITH SCENE AND COSTUMES DESIGNED BY WILLIAM NICHOLSON.



THE MOULIN ROUGE IN 1888-90: A SCENE FROM "ON WITH THE DANCE"—(L. TO R.) MISS LAURIE DEVINE, MISS AMELIA ALLEN, MR. TERRY KENDALL, MISS MABEL HEAD, AND MISS PAT KENDALL.



THE LEADING-LADY AND THE CHOREOGRAPHER OF "ON WITH THE DANCE": MISS ALICE DELYSIA AND M. LEONIDE MASSINE IN "CRESCENDO."



THE LAST OF THE FOUR GREAT BALLETS IN "ON WITH THE DANCE," AT THE LONDON PAVILION: AN ENSEMBLE IN "THE HUNGARIAN WEDDING," ONE OF THE MOST PICTURESQUE AND ARTISTIC ITEMS IN MR. C. B. COCHRAN'S NEW REVUE.

Mr. Charles B. Cochran's latest venture, the new revue, "On With the Dance," which was produced on April 30 at the London Pavilion after a preliminary run in Manchester, has added to his reputation as one of the world's greatest showmen. The piece is the result of a brilliant combination of talent. The book and lyrics are by Mr. Noel Coward, and the choreography of three of the ballets was arranged by M. Leonide Massine, the famous dancer, who himself appears in them. Mlle. Alice Delysia, whose return to the London stage is very welcome, has many opportunities as leading-lady, and her art and

personality are as fascinating as ever. Among other clever members of the company are Miss Hermione Baddeley and Mr. Ernest Thesiger. An especially interesting feature is the Hogarthian ballet, based on "The Rake's Progress," with costumes and scene designed by Mr. William Nicholson, the well-known painter, and music by Mr. Roger Quilter. Equally attractive are the Parisian scene, reproducing the old Moulin Rouge of the 'eighties, and the spectacular "Hungarian Wedding." Mr. Cochran's "Memoirs," by the way, are appearing in the "Sketch" each week.

THE WORLD OF WOMEN

in every way successful. It was very pretty, well arranged, well thought out, and well attended.

It is hoped by patriotic people that Empire Day will be adequately celebrated. A push to that end is being made in several districts. London is usually beflagged and gay, and appropriate music is sometimes given at concerts and at theatres and picture palaces. Too much notice can hardly be taken of the day we call after our Empire, when we think what has gone to the making of it, and what is every day going to the keeping of it, and of its reputation for justice, mercy, and fair dealing.

Shawls are graceful garments. There was ample demonstration of that fact at the ball at Claridge's for the Crippled Children's Hospital at Plaistow. Also they demonstrated the decorative value of colour. Whether they were old or modern, they were all of bright colour or were embroidered in bright colours. They make slight figures look slighter, and not slight figures look slight. Mrs. Percy Griffiths, aunt of the sister Countesses of Carnarvon and Galloway, chairman of the Ball Committee, wore a superb one embroidered with large crimson roses. Miss Muriel Barnley wore a Royal Bourbon shawl which was once the property of Louis Philippe's Queen, who fled France with him. Lady Flora Hastings, one of the hon. organisers, wore an old family Chinese shawl of lovely embroidery. Some were worn as dresses, others draped as shawls. The effect collectively was truly picturesque and lovely.

I have a very kind anonymous American correspondent who from time to time sends me interesting little stories from her side of the Atlantic. The latest for which I have to thank her—or, it may be, him—is about the baby girl adopted twelve years ago by Mr. and Mrs. Warner M. Leeds, now known as Joy Louise Leeds, one of the richest children in wealthy America. She is richer than Gloria Caruso or than any of the grandchildren of the late Senator William A. Clark—each of the seven of them received a million dollars at birth; richer than John Jacob Astor, who inherited 3,500,000 dollars when his father was lost in the *Titanic*; richer than any of the three children of E. B. McLean Washington, publisher, each

A novel yoke, beautifully embroidered and adorned with drawn-thread work, is introduced in this nightdress of leaf-green satin beauté, which has been designed and carried out by Harvey Nichols, Knightsbridge, S.W. (See p. 930.)

of whom received trust funds amounting to more than a million dollars each.

Joy Louise Leeds was taken by a policeman to the Bellevue Hospital on the last day of January 1913. She had, he said, been given to him by a Greek woman, who told him that she had been left on her doorstep. In the foundlings' ward she was christened Katharine Kennedy and denominated a Baptist. She was transferred to the New York Nursery and Children's Hospital, and was there until taken away and adopted by Mr. and Mrs. Leeds, who had previously adopted a boy who died. The child's parents by adoption are now dead—Mrs. Leeds from a fall from a window of her home in New York; and Mr. W. M. Leeds died a few weeks back, after a very long-standing illness, from tuberculosis. The little girl had already the bulk of her adopted mother's estate left to her—more than four million dollars. Now she inherits as much more from her father by adoption. She cannot touch the principal until she is thirty-five, and in directions with regard to her Mr. Leeds said, "I am especially anxious that her mind be directed towards the condition and needs of the human family." Now this is quite a nice real fairy-story. Mr. Warner M. Leeds was the brother of the late Mr. William B. Leeds, whose widow married Prince Christopher of Greece, and whose son is the husband of one of the daughters of the late Grand Duke George of Russia. Joy will, it may be hoped, grow up to disseminate joy and enjoy her great riches. At the moment they probably mean very little to her.

A. E. L.

Lovely lingerie from Harvey Nichols, Knightsbridge, S.W. Wedgwood-blue crêpe-de-Chine trimmed with coffee-tinted lace makes the cami-knickers on the left, and the princess petticoat is expressed in ombre plissé georgette shaded from lilac to violet. (See page 930.)

MRS. FRANK BIBBY, the tall, handsome, distinguished-looking daughter of the late Major-General Sir Stanley Clark, arranged a very pretty wedding for her daughter, who is, like herself, tall and handsome. The bridegroom is a descendant of John Wesley, and his father, the Rev. L. H. Wesley, who married his son to his fine-looking bride, has a splendid face (the bridegroom, too, is tall and good-looking). He was assisted by Canon Kirwan, Rector and Rural Dean of Guildford. The dearest little pair of train-bearers were Master Anthony Tabor, wearing deep-rose-coloured satin trousers and a rose-pink chiffon shirt, and Miss Cynthia Bibby, in a little frilled dress of rose-pink. There were also six bridesmaids wearing very pretty rose-pink dresses. The late Mr. Frank Bibby was a friend of King Edward, and his widow is very greatly liked.

Lady Weigall is a brave woman. She arranged to help Lady FitzAlan of Derwent with her Orange Grove Ball for her Children's Settlement and Clinic for East End little ones. First, Lady Curzon's assistance was denied her by the death of Lord Curzon; then Lady Doris Gunston and her two sisters, who were very keen to help, had to fall out when their mother died; another helper was lost through bereavement; but Lady Weigall worked away steadily. Then came the date for the Budget speech, and it was that of the ball. "Are we down-hearted? No," said Lady Weigall, and on she went, and the ball was



Here are captivating fashions for little people which may be studied at Gorrings, Buckingham Palace Road, S.W. In the centre is a frock of coral linen, panelled with white hair-cord; on the left a gay plaid tub frock, and opposite a rose cotton checked with white and completed with tiny frills. The two elder schoolgirls are wearing frocks of fancy crêpe, embroidered in lovely Viennese colourings and designs. (See page 930.)

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A NEW PARIS THEATRE AND A NEW OPERETTA:
"LA CHIMÈRE" AT THE COMEDIA.

A BRILLIANT housewarming was recently given to the new Comedia Theatre (in the Rue Saint-Georges, Paris), which was inaugurated by a gala performance under the patronage of the Belgian Embassy. It was arranged for the benefit of several charitable institutions, and was attended by a very distinguished gathering, including the Belgian Ambassador and Baroness de Gaiffier d'Hestroy, the Duke

and Duchess de Liancourt, Princess Pierre d'Arenberg, the Duke and Duchess de Bisaccia, Princess Albert de Broglie, Count and Countess Gérard de Rohan-Chabot, General and Mme. Joostens, Count and Countess Stanislas de Castéja, Princess Jacques de Broglie, Princess Nathalie Paley, M., Mme., and Mlle. Jean Stern, Mme. Willy Blumenthal, M. and Mme. Egbert Graeffe, Vicomte Alain Obert de Thieusies, Countess de Gramont, Mme. David Oppenheim, Mme. Vesnitch, M. and Mme. Adolphe Oppenheim, Vicomte Alain du Parc, M. Albert Sergysels, Marquise de Amodis, Mme. Delattre, Countess Gloria Faa di Bruno, Commandant Serlez, Lieut. Willy Coppens, Vicomtesse de Cambourg, Mlle. de Brissac, Prince Charles d'Arenberg, Princesse de Ligne, Count and Countess de la Tour d'Auvergne, and also a number of well-known authors and composers.

The programme comprised several dance and musical numbers, including a pretty ballet of Darème's, whose performers—Miss Lysana and her comrades—were much appreciated. The principal item on the programme, however, consisted in the first performance of "La Chimère," an operetta with book by MM. Fortuné Paillot and Albert Nouveau, and music by Lionel Renieu.

The plot is a simple and amusing one. Pierrot and Columbine are quarrelling, as they have done for centuries past, because of her inordinate love of parties, her incorrigible flightiness, and her constant complaints that she has literally nothing to wear. During this time, Pierrot has been applying himself to alchemy, and has been endeavouring to produce an Ideal Woman. At first, Columbine has given in to this fancy of his, but at last she can stand it no longer and leaves him for ever. Thereupon, Pierrot turns to his work, and the Ideal Woman actually materialises, or at least part of her; she cannot appear completely—because she has literally nothing to wear! "Methinks," says Pierrot, "I have heard this said before."

However, he clothes her, and, as she is a real daughter of Eve, she immediately wants her parties, her flirtations, and her dresses. The same misunderstanding as before produces the same results, and in the midst of the discussion the Ideal Woman vanishes. (Truly an ideal woman!) Columbine's voice is now heard in the distance, and presently she appears and forgives Pierrot for all her own faults.

On this ingenious plot, Mr. Renieu has written an important score, whose interest lies in the fact that it does not contain a single fox-trot or other type of

modern music. On the other hand, it is rich in melody, gay, sometimes deliciously sentimental, and very catching. Its waltzes are a treat. The music "carried" from the outset, and, after a number of



A BRILLIANT SUCCESS IN A NEW OPERETTA, "LA CHIMÈRE," AT THE NEW COMEDIA THEATRE, IN PARIS: MISS NORA DIVRY, WHO SANG AND ACTED DELIGHTFULLY AS COLUMBINE.

Photograph by Walery.



AS PIERROT IN "LA CHIMÈRE," AT THE NEW COMEDIA THEATRE, IN PARIS: M. VANDERGOTEN, A GOOD COMEDIAN WITH A RICH BARITONE VOICE.

Photograph by Manuel.

encores, the success increased until the end, when—as it was not possible to begin the whole play over again—one of the numbers had to be repeated.

Columbine's waltz will probably rank as one of the best, and was sung to such perfection by Miss Nora Divry that it was encored again and again.

The part of the Ideal Woman was played by Mlle. Degen; that of Pierrot by M. Vandergoten, a good comedian with a rich baritone voice. As for Miss Nora Divry, seldom has an actress so carried away her audience. Besides acting exquisitely, her voice has the utmost purity, charm, and power. Her success both as the flighty Columbine and in her rendering of tragic eighteenth-century songs, in costume of the period, marks an important step in her career.

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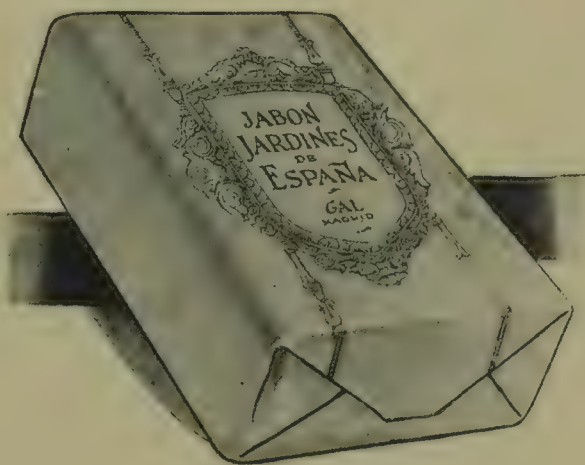
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TALKING MACHINE NOTES.

THERE is now a decided demand for complete recordings of big instrumental works. Concertos are developing into a gramophone "fashion" at the moment, and no fewer than three are issued this month, two by "His Master's Voice," and one by "Columbia." When one considers the expense and preparation involved in recording one such work, and also that the majority of such records are sold in complete sets, it is obvious that the attitude of musicians towards the gramophone has undergone an almost entire change within the last three or four years. As regards recording itself, the standard that has now been attained is on so high a level that there does not seem to be much prospect of any considerable change. Unless, therefore, some entirely fresh discovery is made, the gramophone as we know it to-day is likely to remain, and these new important issues of music that really matters will stand for another generation to compare with their own, and give an accurate impression of present-day music. With the exception of the lower bass register, which still evades all attempts to capture anything like its real values (and this applies equally to wireless reproduction), recording is as faithful as could be desired, and it is very encouraging, to those who have watched the development of this industry, to note the evident desire of the more important recording companies to build up a library of permanent value to the musically minded.

The first of the newly-recorded concertos is the Mozart No. 4 in D, with Kreisler as soloist. Although this great violinist has been recording for years, the bulk of his output has been drawing-room music, some of it even trifling; so that this new departure is of great importance in that it may lead other eminent fiddlers to give of their best as well. This concerto is a fine example of the music of the period. Crystal-clear, it offers no difficulties in the following to anyone with an ear for melody. It is, indeed, the very simplicity of this music that brings out the mastery or

otherwise of the player, and Kreisler triumphs. The balance between orchestra and solo instrument is well preserved in the recording, and the conductor is Sir Landon Ronald. There are four double-sided records. (H.M.V.: Nos. DB 815 to DB 818).

Next comes a piano concerto, no other than the Mendelssohn No. 1 in G minor, played by Moisevitch and the Royal Albert Hall Orchestra, also under the baton of Sir Landon Ronald. It is a pity that

playing invests the work with the gaiety and joy of youth which are essential. His finger-work in the Finale is as exhilarating as one could wish, and the set of records (five double-sided; H.M.V., Nos. D 969 to D 971) is very enjoyable.

The third, the Bach concerto No. 1 in D Minor for pianoforte and strings, played by Miss Harriet Cohen and the strings of the New Queen's Hall Orchestra, under Sir Henry J. Wood, is the first piano concerto to be issued by "Columbia." Bach, although the greatest of all contrapuntal writers, backed his technical skill with such imaginative power that what he had to say was always interesting but never commonplace. The austerity of most of his writing, but more especially the often inefficient performance of his organ works, has given the very sound of his name a ring almost of terror for the man in the street. Yet he could be playful enough, as witness "Phœbus and Pan." In this concerto, which was probably written for the klavier, we have Bach in attractive mood. It is more of a suite in form—Allegro, Adagio, Finale (Allegro)—and Miss Cohen, who has made a name for herself as an interpreter of modern music, shows that she can also appreciate the older classical school. (Three double-sided records; Col. Nos. L 1624 to L 1626.)

"Princess Ida" is the latest complete Gilbert and Sullivan recording, and is the ninth of this series to be put out by "His Master's Voice." A noteworthy feature is the preponderance of singers from the D'Oyly Carte Company. The cast includes Henry A. Lytton, Derek Oldham, Leo Shef-

field, Bertha Lewis, and Winifred Lawson. The words are commendably clear, and the set comprises ten double-sided records in a strong and attractive album.

All users of the gramophone will read with interest that an electrical process of recording has been acquired by His Master's Voice Gramophone Company. By the new process it is possible to record the most complex Wagner score or the most modern dance music in complete detail, representing not only each instrument of an orchestra large enough for Covent Garden, but all the principal singers and the chorus too. **STYLUS.**



RECORDING "PRINCESS IDA": MEMBERS OF THE D'OYLY CARTE OPERA COMPANY—MR. HENRY LYTTON (KING GAMA) THIRD FROM LEFT IN FRONT.—[Photograph by The Gramophone Co.]

Mendelssohn was so facile a writer of engaging music, for the ease with which he composed made so much of his work "light." With few exceptions we have to look to his earlier efforts for his most interesting works. The "Midsummer Night's Dream" music was written when he was little more than a boy, and he was only twenty-two when this concerto saw the light. Yet it contains so much that we hear paraphrased in his later compositions! It is, however, a most delightful work, and could not have a better interpreter than Moisevitch, whose mastery of staccato

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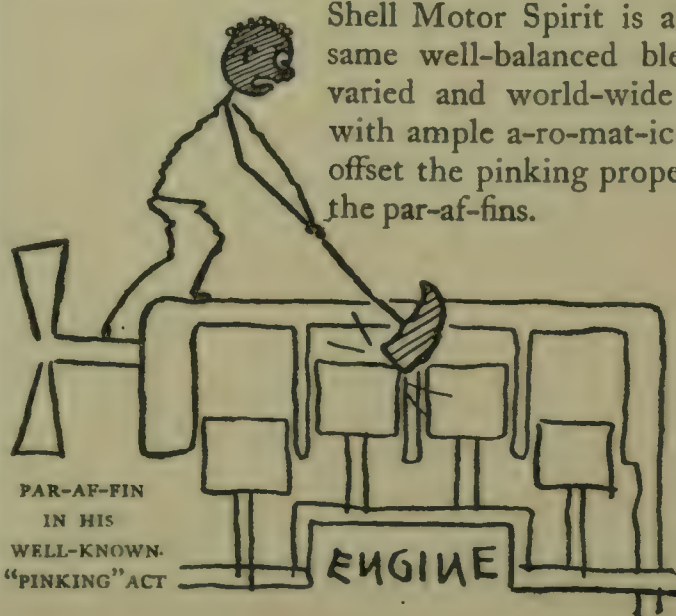
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THE CHRONICLE OF THE CAR.

Roadside Petrol Supply.

The question of the roadside supply of motor spirit has become a matter of great importance by reason of movement of passengers and merchandise by road transport. The enormous increase in the number of motor vehicles on the highways has naturally tended to bring about a gradual revolution in the method of re-fuelling, and the bulk-storage system, largely employed in the United States, is developing in the United Kingdom and gradually displacing the old inadequate method of distribution from two-gallon tins. Experience has proved that the safest and best way of storing petrol is in bulk, underground. For this purpose the usual receptacle is a soundly constructed mild steel cylindrical tank placed horizontally some two feet below the ground surface. That this is the safest method is made manifest by the fact that where there have been disastrous fires at garages, although the premises have been totally destroyed, in every case where petrol was stored in an underground

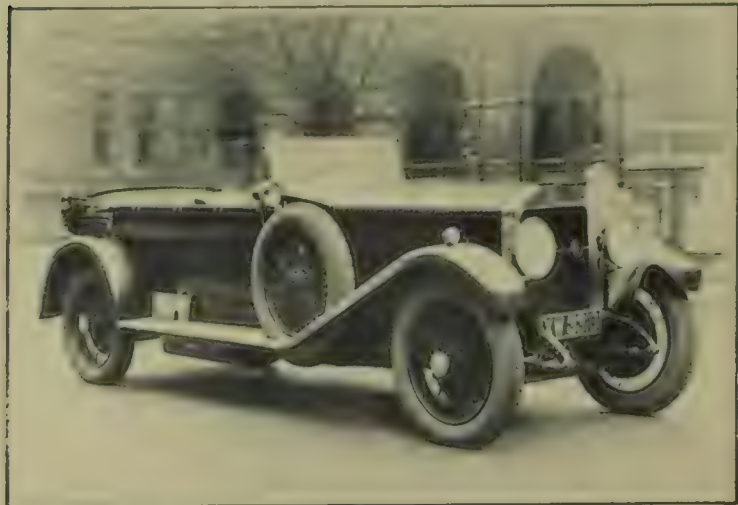
must run into a considerable sum, and it is obvious, therefore, that this method of handling fuel has in the past contributed largely to the comparatively high cost of motor spirit. With a fixed pumping unit it is necessary to bring the petrol to the car which requires re-fuelling or to bring the car to the petrol. The contemplation of the first of those alternatives brings forward the advantages of roadside re-fuelling. In the first place, the vehicles are on the road, and, naturally, time and trouble are saved by re-fuelling them *in situ*. It has been suggested by the Ministry of Transport that all motor vehicles should be drawn off the highway on to private ground for the purpose of refilling; but it is obvious that this procedure would entail the crossing and re-crossing of the footpath, which would constitute a danger to pedestrians and passing vehicular traffic.

Retail Distribution.

It should also be remembered that the retail distribution of motor spirit is in the hands of the garage trade, and many of the premises occupied by these traders have no suitable drive-way for operating an "inside pump" for re-fuelling passing vehicles. All motorists know the difficulty often experienced in negotiating the narrow and tortuous garage entrance so frequently encountered. The obvious result of eliminating roadside re-fuelling would be that the retail distribution of spirit would be driven into the hands of the lucky few traders whose premises were of such a nature as to

allow convenient access to private "inside" filling points. A fact to be borne in mind is that automobiles are allowed to stand outside a garage while they are being refilled from tins. It has been contended

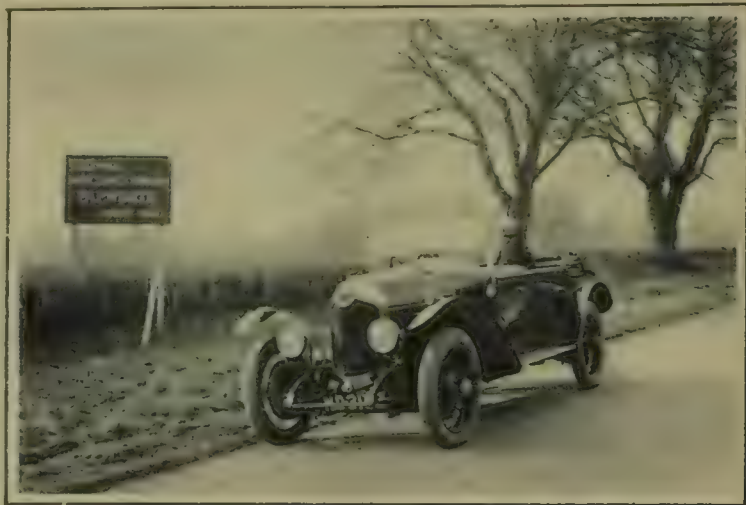
that the installation of a petrol pump on the public footpath is not only illegal, but is an obstruction. A far greater obstruction to the thoroughfare is created by vehicles which stand for a considerable time while



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tank it was found that the spirit was intact after the fire. This system of storage has the additional advantage of being comparatively cheap. It will be appreciated that the cost of petrol-tin maintenance



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There are two of these signs, one at each end of the village of Papworth Everard, near Cambridge. On the back of the sign are the words, "Thank you." The road is from Huntingdon to Royston.

waiting for petrol from tins. It is interesting to note that the larger-size piston-type pump is capable of delivering fifteen gallons of petrol into the automobile tank in one minute, whereas it would take at least ten minutes to provide the same quantity from tins.

Although at present no local authority has power to sanction the erection of a petrol pump on the public footpath, yet the need for roadside re-fuelling is generally appreciated. In May 1924 the House of Commons gave leave to introduce a Bill founded on the recommendation of a Select Committee of the House of Lords, which dealt with the Petroleum Bill in July 1923. The recommendation was as follows: "Power should be given by a General Act enabling local authorities to license, at their discretion, roadside pumps of a type approved by the central authority for the supply of motor spirit to vehicles." This Bill is at present before Parliament.

[Continued overleaf.]

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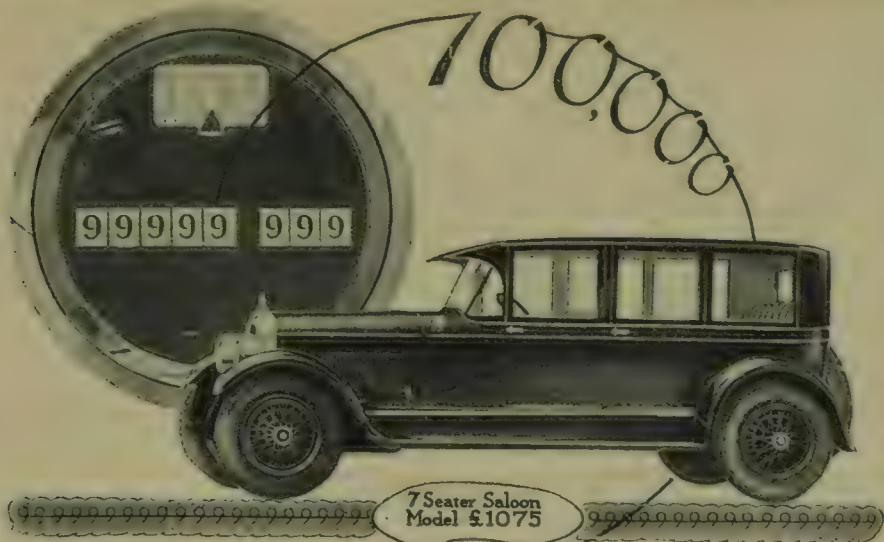
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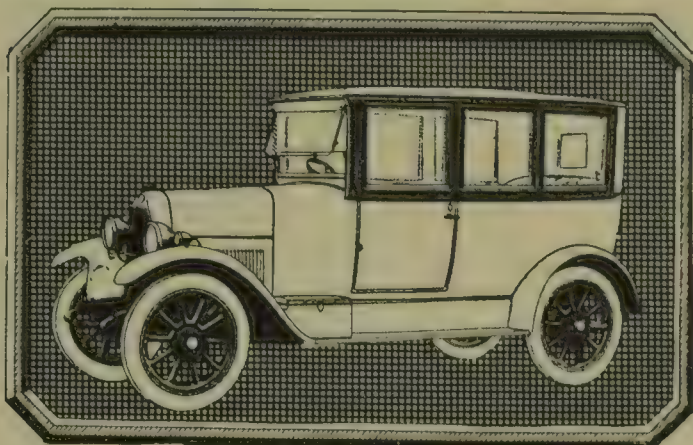
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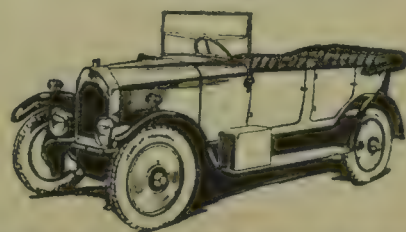
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Fashions and Fancies.

Hats That
Will be Seen
at Ascot.

For weeks the fight has waged and the issue hung in the balance—would the large hat or small win? But now there seems little doubt that wide-brimmed, shady hats will brighten the Royal Enclosure. Already they are to be seen in every shop-window—alluring affairs in wonderfully coloured bangkok or ballbuntal straw, adorned with trailing leaves or clusters of shaded flowers poised against the crown. In addition to silk and velvet, many of these sprays are fashioned of organdie to match the frocks, or of tightly curled ostrich plumes. Fashions in frocks are, of course, an important factor in determining the mode of the hat; and the prevailing vogue for flounces, flutes, and draperies expressed in gaily printed chiffons obviously invokes the picturesque background of a wide-brimmed hat.

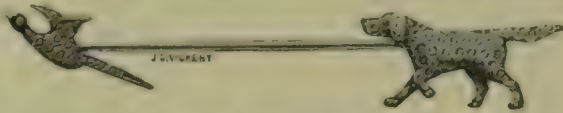
Lingerie
Fashions.

Nowhere are there more beautiful colourings to be found than in the sphere of lingerie. Several fascinating new season's models are pictured on page 920. They were sketched at Harvey Nichols', Knightsbridge, S.W. The Princess petticoat, for instance, is fashioned of plissé georgette shaded from pale lilac to deep violet, bordered with lace. The price is 69s. 6d. The camiknickers are of Wedgwood-blue crêpe-de-Chine trimmed with coffee-tinted lace, and are obtainable for 35s. 9d. The nightie on the right, with the unusual embroidered yoke, is expressed in leaf-green satin beauté, price 79s. 6d. Another hand-made model in crêpe-de-Chine trimmed with shaded Nottingham lace can be secured for 29s. 6d., and crêpe-de-Chine nightgowns range

from the same amount. Then there are pretty hand-made sets of cambric trimmed with tucks and linen thread filet lace available for 15s. 6d. the nightie, 9s. 6d. the camisole, and 8s. 11d. the knickers.

Frocks for Nursery
and Schoolroom.

Summer fashions for little people are more attractive than ever, and sketched on page 920 are some captivating outfits from Gorrings', Buckingham Palace Road, S.W. In the centre is a fascinating frock of coral linen, panelled with white haircord striped with coral. The price is 47s. 6d., size 18 in. The tiny maiden on the left is wearing a zephyr tub frock costing 18s. 6d.; and on the right is a frock, 39s. 6d., of rose cotton checked with white and trimmed with frills of organdie. Useful little haircord smocks



A fascinating sporting brooch, which is the latest vogue, carried out in gold and diamonds by J. C. Vickery, 177, Regent Street, W.

range from 15s. 9d., size 18 in. For older schoolgirls are the two other attractive frocks on page 920. The one on the extreme right is carried out in a fancy crêpe embroidered with scarlet and blue flowers, and costs £5 19s. 6d. The other is of white crêpe decorated with Viennese embroidery, and can be secured for 94s. 6d. This firm specialise also in riding habits for little people at all prices.

A Tailoring
Department
for Small Boys.

The tailoring department for boys' outfits is a well-known feature of Gorrings'. There are inexpensive tunic suits in embroidered washing cotton ranging from 15s., and others of Harris linen for 24s. 6d. Well-fitting suits built of serviceable Holland can be obtained for 22s.; and 53s. is the price of a perfectly tailored overcoat in checked tweed. A brochure giving full details will be sent gratis and post free on application.

New Brooches
for Sportswomen.

As an alternative to the tiny arrow worn in the hat or just below the shoulder, the latest whim of fashion is the new double-end sports brooch, designed and carried out by J. C. Vickery, Regent Street, W., one of which is pictured on this page.

Carried out in gold and diamonds, one can obtain a grouse and pointer, fox and hound, wild duck and spaniel, etc. These fascinating novelties range in price from £3 10s. (in plain gold) upwards. A strictly practical accessory for all golf enthusiasts is the indestructible golfer's watch. It can be carried in the pocket without fear of damage, eliminating the risks of broken glasses and mainsprings. Another useful innovation is the pigskin-covered flask below. The price is £2 5s. At Vickery's may be found many fascinating accessories for evening functions. There are sleeve bangles bearing tiny watches and jewelled cigarette-cases; while the vanity bag on the left, of black enamel and silver marcassite, contains powder-puff, mirror, tablet and pencil, cigarettes and matches.



A reliable golfer's watch which is indestructible and can be carried loose in the pocket. It is sponsored by J. C. Vickery.



A useful flask covered with pigskin which is light and practical for the sportsman. At J. C. Vickery's, Regent Street, W.

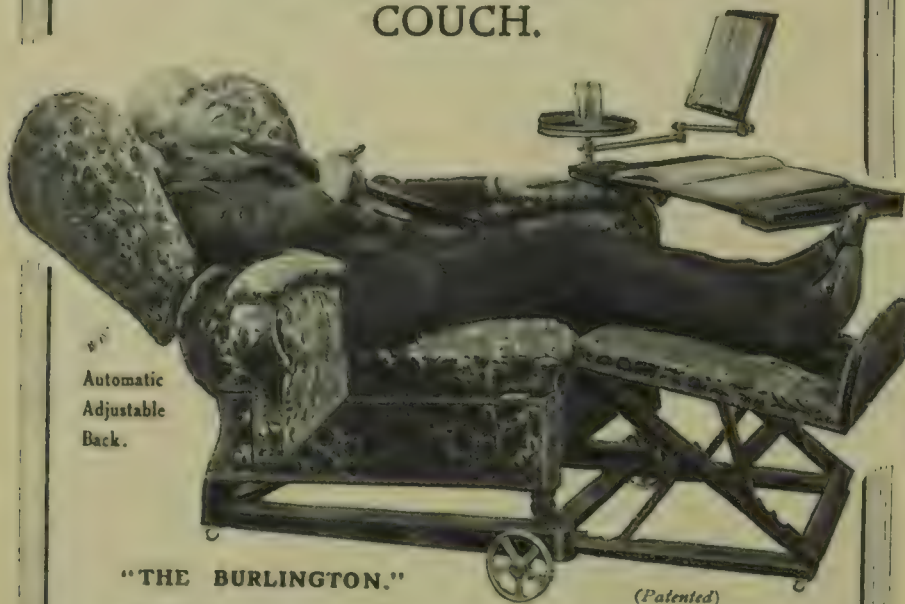
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Useful nursery outfits, comprising frock and knickers made in pretty washing zephyrs, can be obtained for the modest sum of 2s. 6d. (sizes 16, 18, and 20). On application to this paper, I shall be pleased to state where these splendid investments are to be obtained.

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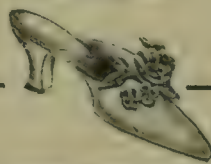
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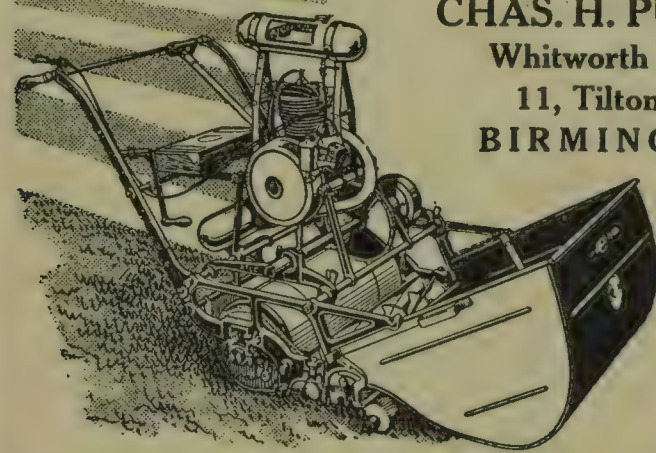
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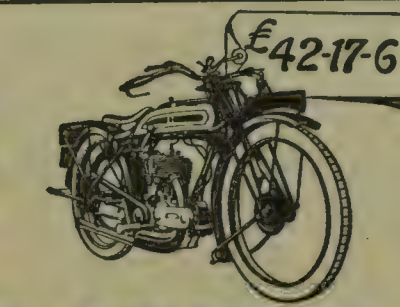


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RADIO NOTES.

SOME of the most important inventions which benefit the public to-day were based on ideas tried out with the aid of crude experimental apparatus, and the Baird system of Television is another example of the use of simple means which may lead eventually to far-reaching results after development with more perfect instruments. Television must not be confused with the wireless transmission and reception of photographs or pictures. With television accomplished, any object on view in front of the transmitter will be seen instantly on the receiving screens, so that in time it may be possible for us to see, in our own homes, topical events and other happenings at the moment of occurrence. Other attempts have been made to solve the problem of television. Nearly fifty years ago Senlec published an account of a "Telectroscope," which was supposed to enable the public to "see by telegraph," and from that time many suggestions and schemes have been put forward. Towards the end of 1923 Mr. Baird succeeded for the first time in sending moving shadows; but these were flickering and coarse in outline, though distinct enough as representations of the original object transmitted and received by radio. After a few more months the inventor achieved something more notable than the reproduction of transmitted light partly blocked by shadows. He transmitted an object by reflected light; that is to say, instead of a silhouette rendering in hard black and white, he was able to send a record by light reflected from an object such as a human face or a hand, thus laying the foundation of a method whereby the various tones of an object or scene may be dealt with by the apparatus, so that a faithful and understandable copy of the original can be seen at the receiving end.

At present the results are still very crude, and only simple objects can be sent successfully. The hand placed in front of the transmitter appears at the receiver as a coarse outline; the face only as a white oval with dark patches for the eyes and mouth, but with careful adjustment the mouth can be seen opening and closing.

The apparatus was exhibited last week, and was proved to consist of a strange admixture of modern wireless components, such as valves and batteries,



THE SOURCE OF OFFICIAL "RED" PROPAGANDA BY RADIO: MOSCOW'S BROADCASTING STATION.

The weird erection illustrated above is known as the "Tower of Shablovka." It forms one of the supports for the aerial of Soviet Russia's official broadcasting station at Moscow, which daily transmits "Red" propaganda.—[Photograph by P. and A., Ltd.]

working in conjunction with other equipment obviously "home-made." At the transmitting station, by means of a revolving disc of cardboard containing a spiral of lenses, and a rapidly revolving serrated disc, light from every part of the object being transmitted is broken up and thrown in succession on to a special light-sensitive cell—more sensitive than the well-known selenium cell.

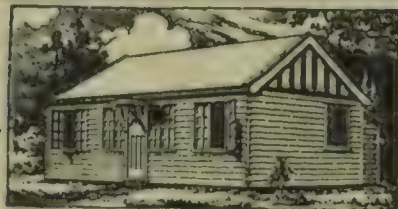
The light falling on the cell sets up a pulsating current, which is strong when affected by high lights, weaker at half tones, and non-existent during dark periods. If a telephone is placed in the circuit, the current can be "heard" like a shrill whistle, the loudness of which varies in accordance with the light and shade of the image. This "whistle" is transmitted just as a piccolo solo would be carried by broadcast; but at the receiver the current, instead of working a loud-speaker, controls a lamp. By means of a revolving disc, the light from this lamp is made to pass with great rapidity in the form of a small spot over a ground-glass screen. The spot is bright during high lights, dim at half tones, and goes out totally during black parts of the image. So rapidly does the spot traverse the screen that, due to persistence of vision, the complete image appears instantaneously.

Pending the permission which it is hoped will be forthcoming from the Postmaster-General, the British Broadcasting Company is preparing a scheme for broadcasting the Derby, which will be run on May 27. It is proposed to place a microphone at Tattenham Corner, so that the beats of the horses' hoofs, the cries of the bookmakers, and the roar of the crowd can be heard by radio listeners in all localities served by simultaneous broadcast.

A special "Military" service held at York Minster last Sunday morning was broadcast from all stations of the B.B.C. Reception in London was excellent, and the clarity with which the words of the Bishop of Lewes's sermon were heard, and also the rendering of music by the massed bands of the 8th King's Royal Irish Hussars, the 1st Border Regiment, and the 2nd Cheshire Regiment, created the impression in the minds of radio listeners of their being present with the congregation in the cathedral itself.

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THE PLAYHOUSES.

"ON WITH THE DANCE," AT THE PAVILION.

AS the title selected for Mr. Cochran's new show at the Pavilion, "On With the Dance," might suggest, his is a dancing revue, but, thanks to his enterprise and M. Massine's taste and inventiveness, it is the most dazzling and original affair of its kind we have ever had in London. The ballets are the making of the entertainment. All the town will be flocking to the Pavilion during the spring and summer months, if only to see the delightful combination of spectacle and rhythmical movement made, with Mr. Nicholson's help, out of Hogarth's "Rake's Progress" cartoons; but, having come to watch that, they will do well to wait for the gorgeous colour-scheme in gold-and-brown of the "Hungarian Wedding," especially as between whiles they will find the "Crescendo" ballet, with its æsthetes, only less good, and some recollections of old-time dances full of brightness and fun. But the ballets are only half the dancing, for there are a large number of individual and eccentric turns which are the very last things in modernity. M. Massine dances superbly himself, and other artists who work hard for Mr. Cochran are Mlle. Delysia, in songs and sketches, Mr. Ernest Thesiger and Miss Hermione Baddeley. Not all the sketches which Mr. Noel Coward has written for this revue are worth their place, and a little more scope ought to be provided for its comedians. But the dancing side of it could not be bettered.

"CÆSAR AND CLEOPATRA," ACCORDING TO SHAW.

The Shavian conception of Cleopatra, as she might have been when Julius Cæsar met her, takes some swallowing. Mixture of tiger-cat and of a child still afraid of her nurse's slaps, and of bogeys generally, she is yet supposed to be sixteen; and the Oriental sixteen is at least equivalent to the Western eighteen. Mr. Bernard Shaw, you think, might have worked his contrast between the youth of Cleopatra and the experience and disillusionment of his statesman Cæsar a little less crudely. But the flaw once overlooked, what a big piece of work this effort of his in the Shakespearean

manner really seems; how rich in rhetoric that is poetry, in genuine historical insight, in flashes of humour and irony, in scenes of haunting drama, in passages which make a great man human and

humanity great! Who minds now the burlesque figure of Britannus? There is a laugh in his every line. And at least Cæsar himself is not let down: in all the tight places in which Mr. Shaw places him,

despite the chaff as to his loves which he is allowed to tolerate from his friend Rufio, he is kept on the heroic plane. Watch Mr. Cedric Hardwicke delivering finely the music of Cæsar's address to the Sphinx, hear this Cæsar's lament over Pompey, and you will have no doubt about that. And even the childish Cleopatra you must admit to be a true Oriental, a masterly creation. How otherwise explain the brilliant triumph of Miss Gwen Ffrangcon-Davies' acting in the part? Her picture of Cleopatra is fascinating and ferocious, pathetic and amusing by turns, and always deliciously alive. The prologue for the Great God Ra is now given with admirable diction from Mr. Lewin Mantering, and increases the play's dignity. The one thing wrong at the Kingsway on the opening night was the stage-management, which badly spoilt Cæsar's noblest speech.

MR. MILNE'S "ARIADNE," AT THE HAYMARKET.

There is a type of comedy affected by Mr. Milne in which the *dramatis personæ* play at life and escape such consequences of their actions as would certainly accrue were they real men and women. "Ariadne, or Business First," belongs to this type. Here we meet the skittish young wife of a solicitor who has attracted the attentions of a rich man of business, and is told by her husband that it might help his prospects if she encouraged the fellow up to a point. She exceeds her instructions, arranges a trip for the day to town with this vulgarian, and pretends in a letter to her husband that she has eloped. But there is no meeting after all, and the silly wife comes back as innocent as she went, despite the husband's heroics on her return. Plenty of pleasant writing will be found in the play; but the worst of it is that to get an innocent ending the playwright has had to make certain of his puppets rather unpleasant in their unreality. So Miss Fay Compton and Mr. Ion Swinley have to handle sham material, and only Mr. Allan Aynesworth comes off well in the breezy part of the bouncer. A one-act play of Mr. Ian Colvin's, "The Three Rogues," precedes Mr. Milne's fantasy.



THE COLONIAL SECRETARY HOME FROM HIS IRAQ AND PALESTINE TOUR: "THE RIGHT HON. L. S. AMERY, M.P."—A PORTRAIT BY SIR LUKE FILDES, R.A., IN THE ROYAL ACADEMY.

Mr. L. S. Amery, Secretary for the Colonies, has recently toured in Mesopotamia and Palestine, in company with Sir Samuel Hoare, Secretary for Air, in order to study local and political conditions. Since his return Mr. Amery has delivered a notable address on "Ideals of Empire," at the Guildhouse in Eccleston Square.

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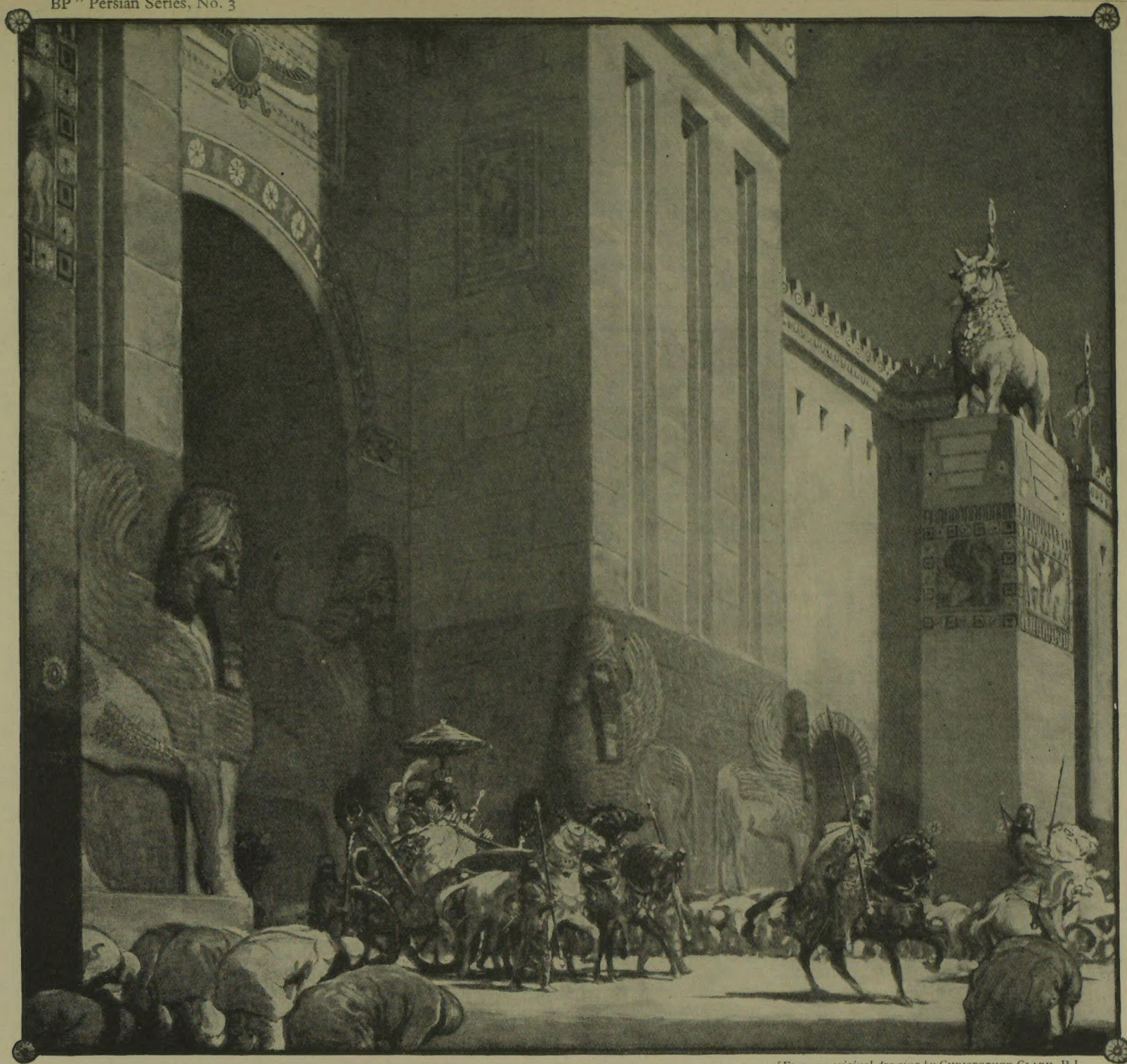
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The early glory of Persia was succeeded by centuries of inactivity and depression, but in recent years there has been an awakening. Through the Anglo-Persian Oil Company, modern industry has come to the land of Darius and Nadir Shah,

and promises to restore, not the prosperity which they won by the sword in distant days, but that which is based on a genuine contribution to the welfare and needs of the world.

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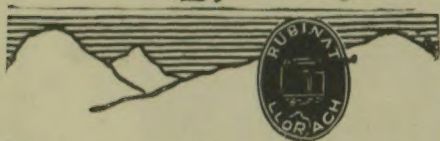


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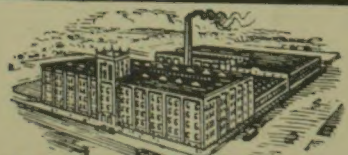


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A few sprinkled drops of Sanitas will render those difficult odd corners as clean and germ-free as any part of the house. Use Sanitas for personal hygiene as well as for the many other uses to which this most pleasant of all disinfectants can be put.

A tablespoonful in a tumbler of water as a mouth-wash, a few tablespoonfuls in the bath as a tonic and deodorant, a few drops on the handkerchief as a precaution against nasal infections—make this your Sanitas health habit and laugh at illness.

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Those best acquainted with the Near East are strongly of the opinion that a few years hence fine Persian Rugs and Carpets will be unobtainable.

With a view to studying the position on the spot, our Carpet Buyer has recently visited the most important producing centres. He was welcomed by the leading native merchants and collectors the more so as he was informed that he was the first English buyer representing the large Retail Houses that had visited these markets since 1918. By dint of hard work he managed to secure an exceptionally interesting collection of Modern Persian Rugs and Carpets, as well as a number of particularly fine antique pieces.

For those who are looking for moderately priced Rugs there are many KHELIMS in antique colours, ANATOLIANS in old Wine shades, and MOSULS in antique blendings, which we were able to purchase for cash at prices considerably below their present market value. Indeed, the prices of many of these beautiful and artistic Rugs compare favourably with to-day's quotations for ordinary machine-made goods.

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WIVES WHO SAVE THEIR HUSBANDS' HAIR!

"I SHOULD HATE YOU TO BE BALD—TRY MY 'HARLENE-HAIR-DRILL.'"

1,000,000 COMPLETE HAIR - GROWING AND HAIR-BEAUTIFYING OUTFITS FREE.

WOMEN have started a campaign against Baldness and poor hair - quality in their men-folk. No woman likes a man to be bald, and now that she finds it so easy to grow her own hair in luxuriant, healthy, wavy abundance by means of the simple every-morning

First of all in the "Hair - Drill" Gift Parcel you will find:

A BOTTLE OF "HARLENE" itself—like liquid sunshine. It feels so refreshing to the scalp, and it bucks up the hair at once. Even on bald places it

Wait a bit—there's another important item in the parcel, The INSTRUCTION MANUAL OF "HAIR-DRILL." This book is written by a Scientist, and should be handy in every home. It shows you *exactly* how to use finger-tip massage on the scalp every morning for two minutes, and contains most valuable hints on hair culture and style for both men and women.

The explanation of this enormous Gift Distribution on the part of Mr. Edwards, the Inventor-Discoverer of "Harlene-Hair-Drill" and pioneer of the Better Hair Movement, is because "Harlene" and "Cremex" and "Uzon" are so tremendously good for the hair that once people use any of these preparations they'll never want anything else.

WHAT "HARLENE - HAIR - DRILL" WILL DO !

In addition to growing a beautiful abundance of strong, healthy and *youthful-looking* hair, the daily practice of "Harlene-Hair-Drill" overcomes:

1. Scalp Irritation.
2. Over-Greasiness or Over-Dryness of the Scalp.
3. Brittle, Splitting Hair.
4. Hair coming out on Brush or Comb.
5. Patchy Baldness.
6. Thinning Hair.
7. Loss of Colour and Lustre.

Every reader of this paper is invited to send TO-DAY for the FREE Outfit as described below. Once you have tested it for yourself you can always obtain further supplies of "Harlene" at 1s. 1½d., 2s. 9d., and 4s. 9d. per bottle; "Uzon" Brilliantine at 1s. 1½d. and 2s. 9d. per bottle; "Cremex" Shampoo Powders 1s. 6d. per box of seven Shampoos (single packets, 3d. each); and "Astol" for Grey Hair at 3s. and 5s. per bottle, from Chemists and Stores all over the world.

"HAIR-DRILL" GUARANTEE.

If for any reason you are dissatisfied with the results obtained from any "Hair-Drill" preparation, the full price paid will be refunded on application within one month of purchase.



**TRY
"HAIR-
DRILL"
FREE.**

By taking their wives' advice many men have saved themselves from premature hair decay and total Baldness. Any man or woman may test "Harlene-Hair-Drill" Free at home to-day.

"Hair-Drill," she cannot understand why so many men seem content to let their hair Fall Out, become Thin and Straggly, or their scalps choked with scurf.

Look at HER beautiful, radiant hair! There's no "skimpiness" there. How does SHE do it? She will tell you "Harlene-Hair-Drill" for just two minutes every morning! And you can start NOW without having to pay a penny for it. Cut out the Coupon which entitles you to a complete outfit FREE. The postman will bring the parcel by return post direct to your own door, no matter where you may reside.

Here is a typical illustration of "poor" hair made "rich," and a man's appearance made years younger. "Hair-Drill" also tends to "encourage" ladies' hair into the latest fashions of dressing.

will grow new hair if you haven't let the roots absolutely die from neglect. "Harlene" is a Hair Food, Tonic, and Dressing combined.

Next you will find a Trial Supply Packet of "CREMEX" SHAMPOO POWDER. It is really wonderful how instantaneously "Cremex" clears away every particle of scurf and leaves the scalp perfectly fresh and soft—ready for the "Harlene-Hair-Drill." "Cremex" Shampoo is a splendid Antiseptic Purifier and Scalp Cleanser.

You will also receive in addition:—

A BOTTLE OF "UZON" BRILLIANTINE—which gives a final touch of "Dressiness" and "Polish" to the hair. "Uzon" is delicately perfumed, and its use makes no end of difference when you brush your hair. Not a hair out of place and a beautiful, *tactful* gloss on it. It is especially beneficial in cases where the scalp is inclined to be over-dry.



IMPORTANT TO THE GREY-HAIRED !

If your hair is Grey, Faded, or quickly losing its colour, you should try at once the wonderful new Liquid compound "Astol," a remarkable discovery which gives back to grey hair new life and colour in a quick and natural manner. You can try "Astol" free of charge by enclosing an extra 2d. stamp for the postage and packing of the "Harlene - Hair - Drill" parcel, i.e., 6d. stamps in all—when, in addition to the splendid Four-Fold Gift, described in this announcement, a trial bottle of "Astol" will also be included absolutely free of charge.



"HARLENE" FREE GIFT FORM.

Detach and Post to EDWARDS' HARLENE, Ltd., 20, 22, 24, 26, Lamb's Conduit St., London, W.C.1.

Dear Sirs,—Please send me your free "Harlene" Four-Fold Hair-Growing Outfit, as announced. I enclose 4d. in stamps for postage and packing to my address. I.L.News, 9/5/25.

NOTE TO READER.

Write your FULL name and address clearly on a plain piece of paper, pin this coupon to it, and post as directed above. (Mark envelope "Sample Dept.")

N.B.—If your hair is GREY enclose extra 2d. stamp—6d. in all—and a FREE bottle of "Astol" Hair Colour Restorer will also be sent you.